

Famous Artists Course

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Famous Artists Schools, Inc.
Westport, Connecticut

lesson 13

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The Face

What makes a pretty girl pretty—*John Whitcomb*

There are two mediums which influence fashions in pretty girls: the movies and the press. These influences are not always pointing in the same direction at the same time. For instance, the close-ups of Miss Lana Turner, a currently popular flicker star, do not exactly suggest the types you see in this year's fashion magazines. But there is a rough correlation between real life, the movies and the pictures in the magazines. Thousands of girls cut pictures out of magazines and paste them up on their mirrors for technical scrutiny; other thousands, possibly millions, study their film favorites avidly for guides to make-up, hair styles, clothes and even personal mannerisms. Over the space of a few years, these preferred styles can change radically.

After the first World War, the vamp and the flapper waxed and waned. Nowadays they seem almost like burlesque types. Just before the last war we had short

skirts and long glamour bobs. Then the trend turned toward longer skirts and shorter hair, with heavy make-up giving way to more natural eyes and lips. Now styles are changing again. Possibly due to the vast sums spent by the cosmetic advertisers, soap and cold cream manufacturers, girls are frankly well-scrubbed and invisibly made-up. There is a feeling that plain-looking faces are pretty much the girl's own fault.

American dentistry can overcome practically any irregularity of teeth, and plastic surgeons turn out ideal little noses for fees ranging from modest to outrageous. Eyebrows can be managed, and the hair dye people can supply almost any color under the sun. Since magazine illustrations deal almost exclusively with heroines of great facial beauty, we will analyze some of the components of the pretty face.

Blue eye, basic structure.



Blue eye, lashes added, with shadow indication across iris and white area.



Brown eye, with lashes, shadows and reflections of points of light.



Eyes

The most important feature of the eye is the iris. For some reason, girls with irises a little larger than usual seem to be prettier. This is a critical measurement, since getting an iris too big is unpleasing. When I draw a pretty girl, I sometimes spend a long time making the irises smaller and larger until they look just right to me. The eyes sketched at the left belong to a girl with exceptionally large irises, and they are not enlarged in proportion to the rest of her face.

The size of the pupil, or black spot in the iris, depends on the amount of light striking the eye. Flashlight photographs of girls with light blue eyes show the whole iris as black, since the pupil does not have time to contract when the flash goes off. In bright sunlight, a light eye will be extremely light and the pupil very small. In drawing a close-up of an eye, you must consider it to be a small mirror, and that it will reflect points of light, if any are present.

The current fashion in eyelashes is to emphasize the top row from about the center of the iris to the outside corner, and to minimize the lower lashes. They should be somewhat uneven and of varying lengths. This too, is a critical affair. If too long, they will look false. If too short, they will make the eye too plain. If too dark, they will make the girl look too heavily made-up. Depending on the lighting, they will cast their own shadows, and I usually try to indicate that. In the movies, eyelashes have a definite curve upward at the outside edge. While seldom found as standard equipment, this touch is a valuable device for widening small eyes, or eyes placed too close together; and in addition it gives a cheerful look.

Eyebrows

Eyebrows are the easiest things on a face to manipulate for expression. For a pretty girl, the brows are usually a generous distance above the eye. If they aren't she may look sinister or hill-billy-ish or she may be scowling. They shouldn't look plucked or make a thin line. Plucked eyebrows may come back into fashion, but they aren't hot stuff right now. Unless the girl is an exotic type of brunette, with coal black eyes, I prefer eyebrows fairly light in tone, never painted as dark as the eyelashes. They can be arched, or peaked, or just slightly curved, but in general they are wider toward the nose and taper a bit toward the ear. It is best to draw them in with a basic tone and then add just enough hair texture to suggest that they are alive and growing. I have come across models who are unable to move their brows, and consequently they look pretty wooden. One girl I use a lot can do all kinds of tricks with hers. Raising one at a time is an elemental trick that comes in handy for a whole gamut of expressions from simple inquiry to stern indignation. Generally speaking, the slightly uneven brow with a slight shine toward the middle, helps to make a pretty face interesting.



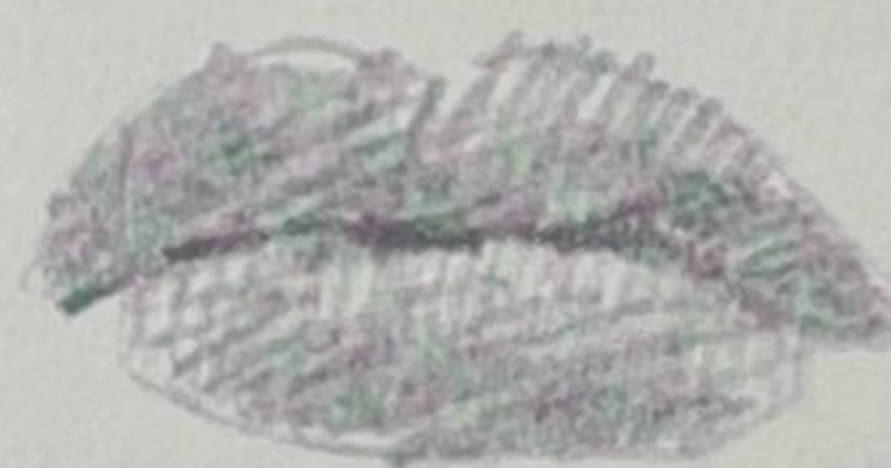
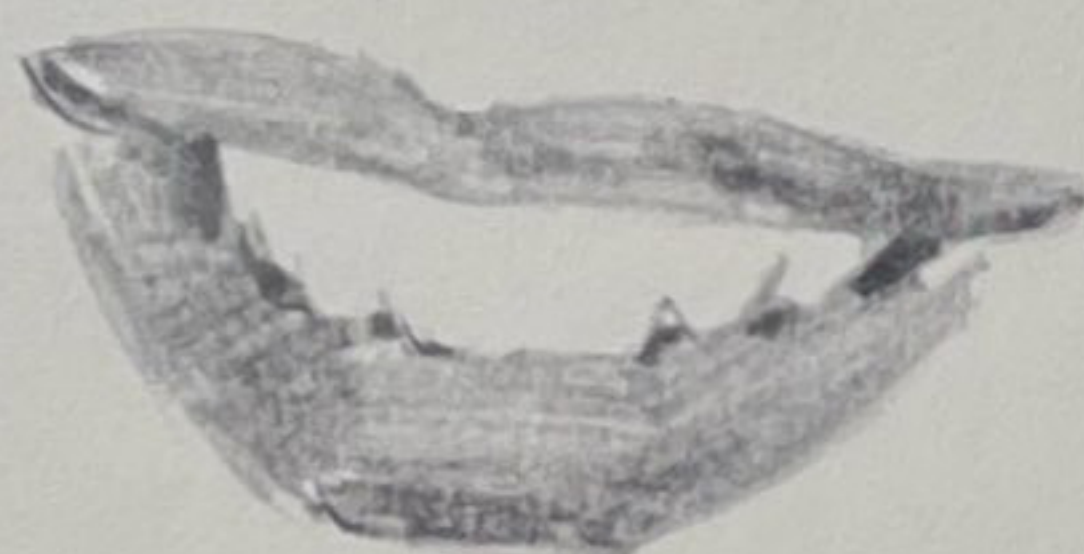
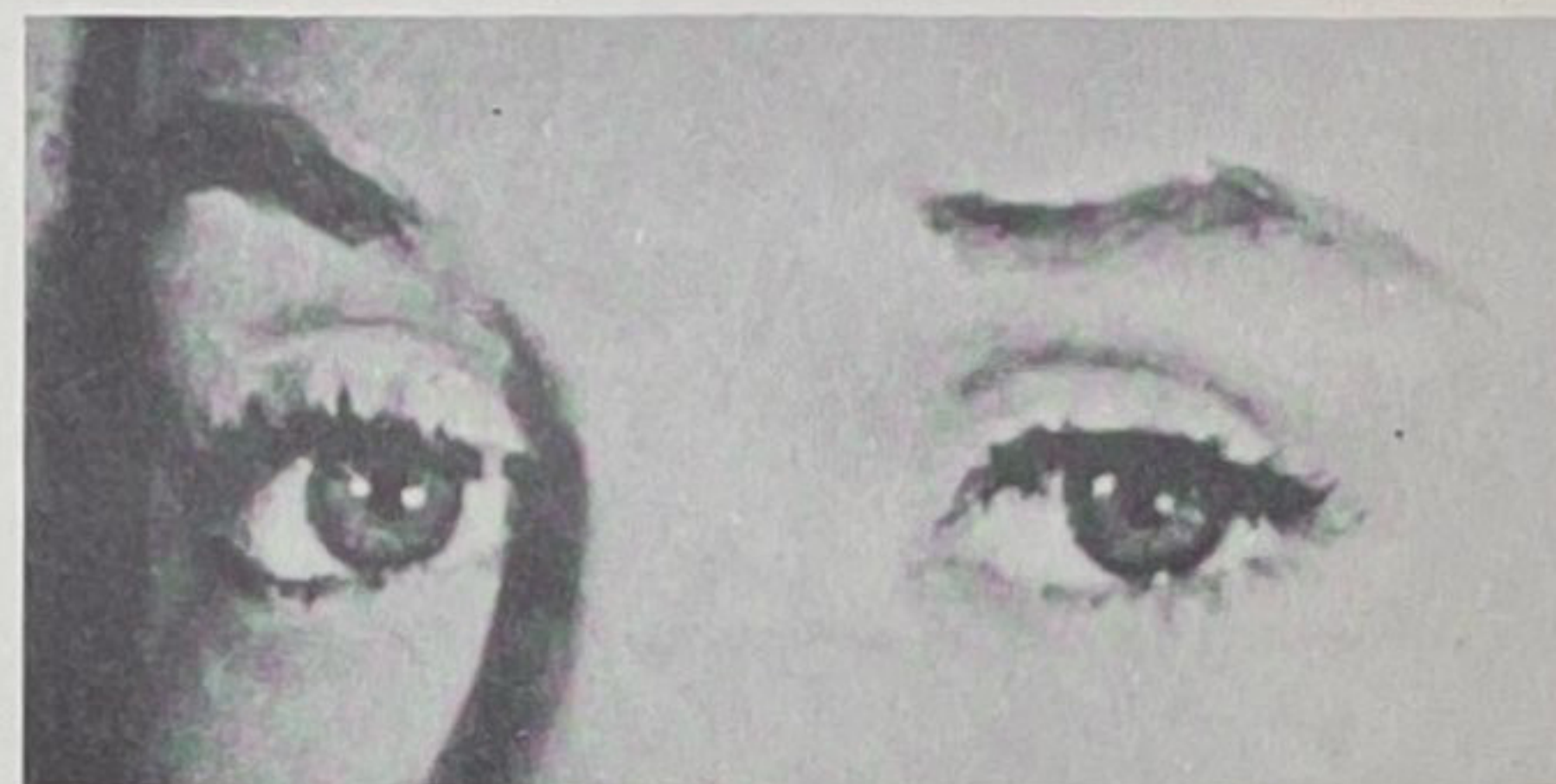
Two eyes

Never draw eyes that match. They are not found in nature and don't look quite right if you draw them that way. There can be subtle differences between the two eyes of any one person, either in size, direction of iris, slant of lids or the indication of skin folds above and below the eye. This is especially important in indicating certain expressions, such as sadness, quizzicality or delight. Eyebrows should never be identical either. This is the reason why absolutely perfect faces occasionally encountered in real life fail to be entirely satisfying.

When shut, an eye folds the two rows of lashes together, so that they are drawn much darker.

The mouth

The mouth of a pretty girl is never visible without make-up, except possibly while sleeping or brushing her teeth. For a number of years, the generous mouth has won out over the thin-lipped variety, and lipstick makes it possible for a girl with either type to paint on a standard mouth neither too full nor too thin. Fashions in color run from dark wine color to pale cerise, but you will find that ordinarily a bright clear red will reproduce the best in color jobs. My preference is for no shine, and it is very seldom that I like the wet-lipped appearance achieved with highlights. This means that the mouth is usually painted in rather a flat, over-all tone, with a darker line to indicate the contour between. In smiling poses, it is necessary to indicate teeth, and it is a good plan to know how many teeth you have, how many show when you smile, and what the various shapes are. Each tooth has its own shape and length, and requires more accuracy from a dental point of view than you'd think. To make teeth look whiter, the vertical outlines are usually made rather faint.



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Short nose



Medium nose



Long nose

Average nose



Turned up nose



Straight nose



Noses

The nose does not contribute much to a change of expression, but it is the single most important item in a pretty face. If the nose is ugly, very little can be done with mouth and eyes to improve the face. Not many people notice when noses are good, but everyone senses the effect of a bad nose without quite knowing why. The nose of a pretty girl must not be extremely long, extremely short or very wide. It can turn up a little, but it had better not turn down. It should be right in the middle and not lean to port or starboard. Some very pretty girls I have seen look fine from the front but not from the side. Or they have what's called a "good side." This is usually due to the nose. This is fortunate for illustrators in a way. A slight twist to a nose, or a bit of extra length to the tip and you have a character study, rather than a straight face drawing. A chiseled nose, with sharp angles, gives added age to a face; the young have rounded planes, with a slight tilt to the end. In general, the shorter the nose, the younger the girl. Noses as well as ears continue to grow throughout life. Old people have very long noses and ears, which makes it easy to indicate specified ages.



From the left



From the front



From the right



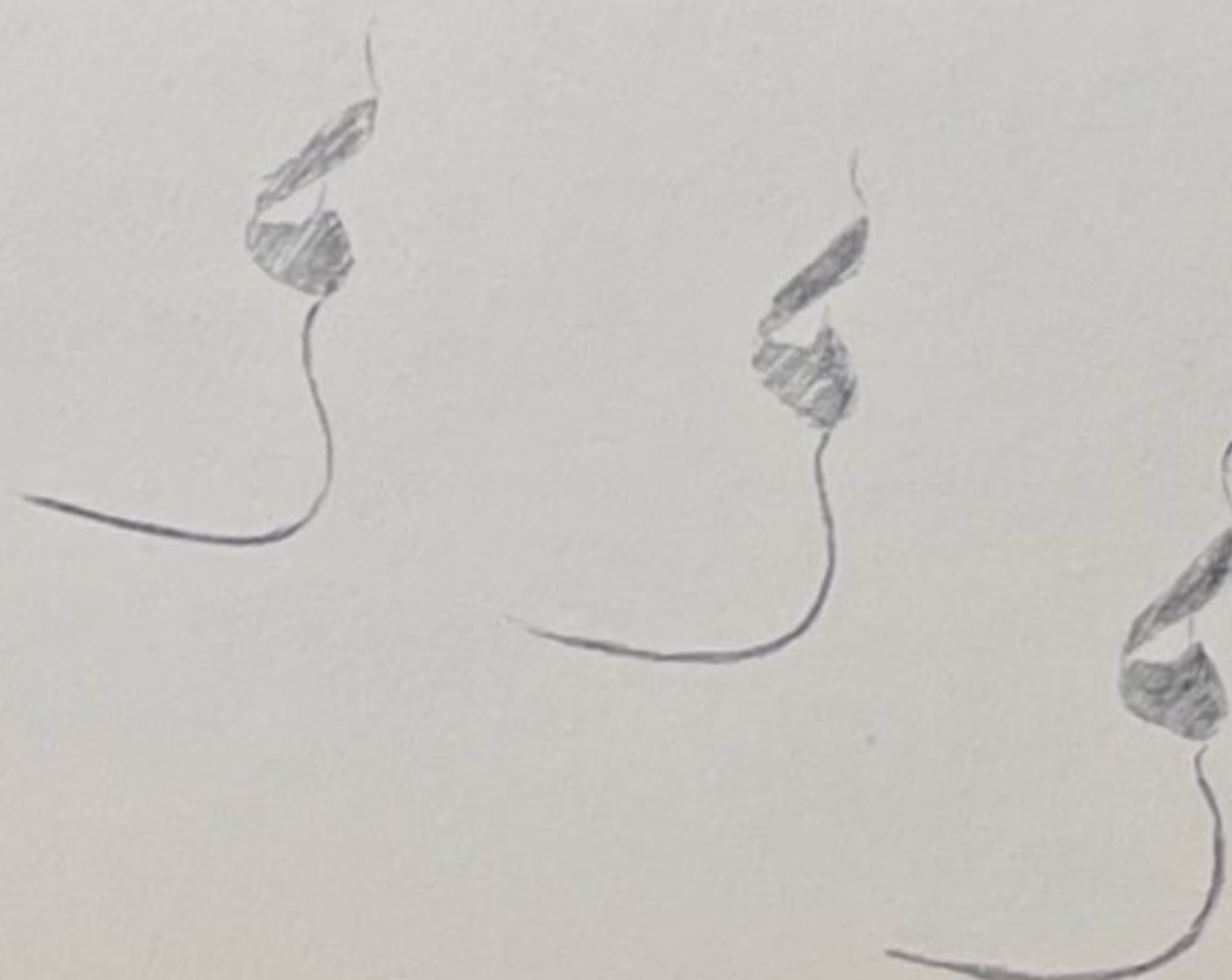
Chins ears foreheads and necks

The chin is a negative feature, the lack of which makes a face look weak and moronic. If the chin is firm and adequate, and of a good size and shape for the face, nobody will remark on it. When emphasized on a girl, she looks a little witch-like. In young girls, the chin is rounded when seen from the side; if it is gradually pointed, the apparent age increases in direct proportion. Some chins are divided vertically down the middle with a faint cleft; this can be attractive in women if not overdone. In men, of course, it is a major attractive feature.

The classical measurement for ears is the length of the nose, when measured around the head on a great circle route. I don't care for ears very much. Ears and toes defeat me. On girls, I usually draw ears a little smaller than they should be, and pinker. They shouldn't stick out very far, naturally, unless you're trying to show a tomboy.

Foreheads are supposed to denote intelligence when high—a low I. Q. when low. Unless a girl's forehead is frankly obscured by bangs or a hat, I find that forehead height is inversely proportional to age. Make it a little higher and the face seems younger. From the side, the profile should show a softly rounded line, not too slanted.

Necks are another age indicator. The width of the neck, from almost any angle, is a quick index to age. The very young have tiny necks. Increase the width slightly and you can add years to the apparent age.





Idealizing the face

The face of a beautiful model goes through several changes on its way into an illustration or magazine cover. The perfect, flawless beauty is not always available for your soap ad or cigarette advertisements; and even if she were, you see her in the round, the magazine sees her in the flat.

Eyes are sometimes moved further apart. This device helps to make a face younger.

Superfluous lines, like laugh lines and wrinkles, and irregularities of jaw and nose are ignored.

The width of the face is narrowed slightly, since in life, your two eyes see a face that is a composite of the image from both. Eyes are roughly three inches apart, so that your left eye sees a little more of the left cheek, your right eye a little more of the right. Your visual impression is that of a thinner face.

Mouths are usually made a little fuller, especially the lower lip.

The eyebrows are raised.

The irises of the eyes are enlarged very slightly.

Shadows from lighting are edited for simplicity and sometimes left out altogether.



1

In real life this girl is very pretty but not photogenic. To make a pretty girl drawing from her it was necessary to do much the sort of thing a movie make-up man would have to do for the screen. Beyond that, there are some things an artist can do that a make-up man can't—that is, structural changes which improve her appearance but do not destroy her likeness.



2

Courtesy Cosmopolitan Magazine

Here is the same girl with changes. The irises were slightly enlarged. Eyelashes were accented and made a trifle longer. Eyebrows raised. Nose made smaller. Upper and lower lips have been widened and the chin made slightly more pointed to compensate for the foreshortening which occurs in down-views. Some of the nose and chin modeling was deliberately left out.



Expressions

The human face is a very mobile affair and can be contorted by talented muscles into mugging of a very astonishing range. The gamut required of an artist depends somewhat on the sort of pictures he has to do. There are thousands of ways of showing laughing, crying, flirting, screaming and pouting, but the same sets of muscles operate in various combinations to register them all.

A good way to study this is to mug in front of a mirror. (Almost all artists resort to a study of their own faces in an emergency.) If you study your own facial expressions, you will find that manipulating eyebrows, opening and closing eyes and twisting the mouth take care of most of the various expressions. In doing this, you will observe that various changes occur in muscle structure. In laughter, the cheek muscles become more prominent and dimples may appear; in frowning, the forehead muscles are involved and will show creases. To register doubt or disbelief, some people raise only one eyebrow, and this has become a standard cliché to register skepticism.

The sketched faces on these pages represent a number of mild variations of the mood of one girl. Here are the devices used to indicate the expressions:

Interest Mouth slightly open, eyebrows raised.

Doubt Inner corners of brows curved up, mouth narrowed and pursed.

Dislike Eyebrows crimped down and up, brow wrinkled, mouth shut, folds over eyes slanted inward, tent-fashion.

Disbelief Chin raised, eyebrows raised—one more than the other, mouth equipped with faint sneer.

Amusement Lips show beginning of smile, eyes narrowed, laugh line underneath.

Hilarity Mouth wide open, head thrown back, long crease in cheek, eyes narrowed.

In more violent poses, the muscles will be more heavily accented in other combinations. For instance, *rage* might show eyes wide open, revealing whites all around pupils, eyebrows knit down in a U-curve, mouth open, turned down at outside corners. *Uncontrollable grief* (don't laugh, you might have to draw a heroine in a story who kills off her whole family at once): eyes tight shut, tears running down cheeks, mouth slightly open with lower lip off-center, hand running up through hair at forehead. This may sound corny, but any analysis of movie or stage acting would indicate the same ingredients.



Disbelief



Hilarity



Amusement



Interest



Doubt



Dislike

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↑ Lighting from single source at right front. Light patch on left cheek makes face look complicated at first glance. I've forgotten the story now, but I thought the odd lighting might make her look more like a lady spy. *Woman's Home Companion*.



↑ Flat lighting with perspective, indicating that the light was close. Nose shadowed on top, chin underneath. This effect would be impossible to achieve with direct sunlight.

Unnecessarily complicated system of shadows tends to clutter up this smiling face. Main light source from direct left, shadow side illuminated from direct right. A simpler lighting plan would have made this drawing more successful. *Cosmopolitan*.



→ Softly diffused light from below on the right confining brightness to chin and mouth. Eyebrows help expression, but lighting emphasizes mouth. *Ladies' Home Journal*.



← Lighting from direct front, above, intended here to emphasize facial expression of despair. Shadow from hat cuts across middle of nose, does not interfere with eyes. This is a movie trick now widely used in close-ups. *Ladies' Home Journal*.

Lighting the face

An outline or plan drawing of a face can be drawn with a pen line. Before you can show depth or roundness, it is necessary to know where the light is coming from, how strong it is and whether it will have perspective. Perspective in lighting means the difference between sunlight which is a single light source 93,000,000 miles away which will cast parallel shadows with sharp edges, and a nearby spotlight, which may be so close to the face that the hair is lit from below and the chin from above. This may cast shadows with sharp edges, if it is a pin spot, or fuzzy, diffused edges if the light is broad—as for instance, the light from a fireplace. An illustrator frequently runs into trouble if he has to show a figure outdoors in sunlight, but must pose his model indoors under a spotlight. Unless the spotlight is thirty or forty feet away, there will be a fan-shaped system of shadows which may reveal the lighting discrepancy.

The movies have discovered that certain formulas of lighting are kinder than others to certain movie stars. There are several actresses who must always be lit from above and straight ahead. This washes out pouches under eyes, emphasizes jaw lines and accents shadows from eyelashes. In drawing a face, the light source, or sources if there are several, must be established before much modeling can be done. In general, the most flattering lighting is fairly flat, that is, evenly distributed over the smooth parts of a face. Only a very fine face looks well with strong lighting from below, or from one side. In illustration, dark shadows cast upward across faces are used only for special mood effects, or in night scenes where the situation demands it. The simpler the lighting the more chance the features have to show expression and feeling.

Hair

As a frame for the face, hair tells a great deal about the girl—the state of her health (glossiness), her general financial standing (high style, or lack of it), her age (up, down or windblown), racial heritage (black, red or Scandinavian blond). Since hair can't very well be discussed without mentioning style factors, let's stick to the technique of rendering it so that it looks like hair and let the fashion angles go until later.

I don't have any fixed routine in painting hair. Sometimes I wash in the general over-all color flat and when that is dry I indicate high lights. If the girl is very blond, I sometimes make the whole area a pale, yellow wash and pencil in a very few darks on the shadow edge. For coal black or dark brown hair, it is only necessary to paint in the base color and add some judicious shine with opaques. The general lighting of the head determines the high lights. In low illumination, blonds appear dark, which makes a certain amount of exaggeration necessary in night scenes. To add depth, in painting hair, it is necessary to fuzz or vignette the softer part of the outline, especially near the temples where the hair blends into skin.



Black hair painted in first in lampblack. Gray pencil used to stroke in high lights. Pale, gray opaque used to accent dark gray pencil. *Palmolive Soap.*



Rougher technique used to suggest slightly disheveled look of girl in bath. Medium brown areas washed in, then darkest lines. Light high lights added last in opaque yellow. Notice softer blending near face, harder edges in curls. *Redbook.*



Here is a platinum blonde with strong flat lighting. The dark edges were painted first and the blonde parts blended into wet edges of darks. A minimum of lines were added here and there to show the direction of the curves. *Collier's Cover.*



Here the darks were roughed in first then the very light illuminated areas were blocked in and blended. Dark accents were added in pencil and tempera. *Collier's Cover.*

A blonde at night. The hair is painted in pale yellow opaques over a dark blue sky color. Darks are added on shadow edges. *Ladies' Home Journal.*



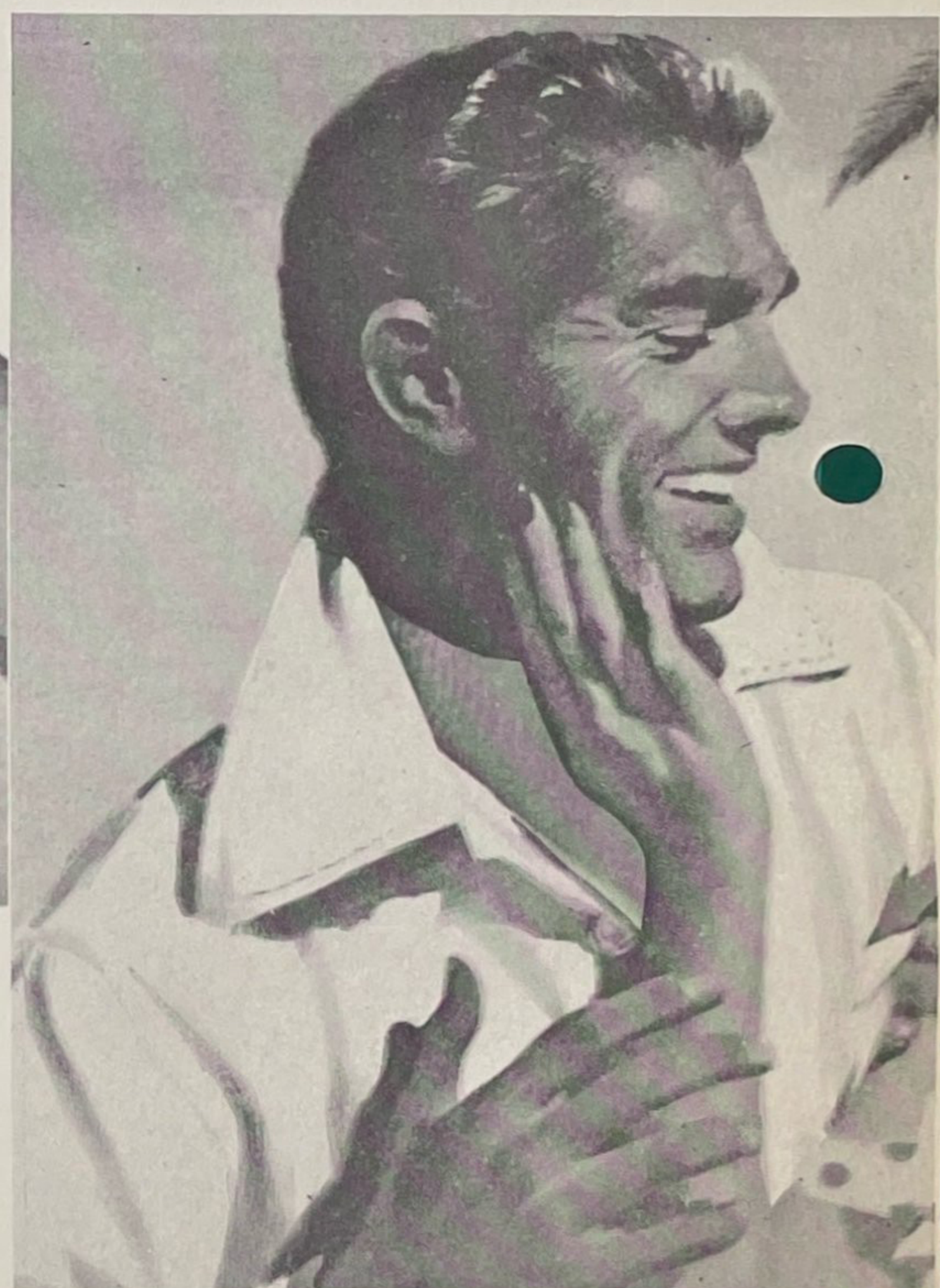
Pretty girls—today's men and women

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What Makes a Man Handsome

Unlike the standards for women, the standards of male charm have not altered spectacularly over the years. It is true that fashions in screen idols and magazine heroes have changed periodically as regards type, but not drastically as regards appearance. Still, there are subtle differences from year to year in the male faces people like to look at. Styles have even been set in gentlemen's faces by single illustrators, such as Leyendecker with his Arrow Collar ads. Even later, the public preference swung to healthy college types that used to be drawn by James Williamson for Ford advertisements.

Right now the trend seems to be toward what might be called the Wholesome Neighborhood American Boy type, a male who could be considered a desirable date at first glance by the younger females of the magazine public. His clothes are loose and comfortable, his hair is parted on the side, his face does not show many deep lines but looks rather as though he might have a perpetual tan and play a lot of tennis. His hair is generally made dark when the girl is blonde, his chin and mouth strong — not to say determined — and the planes of his face will



Courtesy Cosmopolitan Magazine

be frankly chiseled into the current high-boned, lean look.

He will almost never have a mustache, and this is where magazine heroes differ from screen heroes. Right now he prefers a belt to suspenders, and, if he wears glasses, he carries them in his pocket. His sideburns end one-third of the way down past his ear. His eyebrows incline to the bushy side. He may have a crew cut, especially in college stories, but under no circumstances, unless the author specifies it, is he to look as though he had forgotten to get a haircut. His forelock is likely to be unruly, and in large numbers of current illustrations a mysterious wind seems to blow it down over his eyes, even indoors. (This may be out of style next year.)

Eyes will be blue or gray more often than brown or black. The general effect will more frequently be Scandinavian and blondish rather than dark and Latin looking. Don't ask me why. Right now the most popular male type is sandy-haired, tanned, light of eye and out-doorish looking.



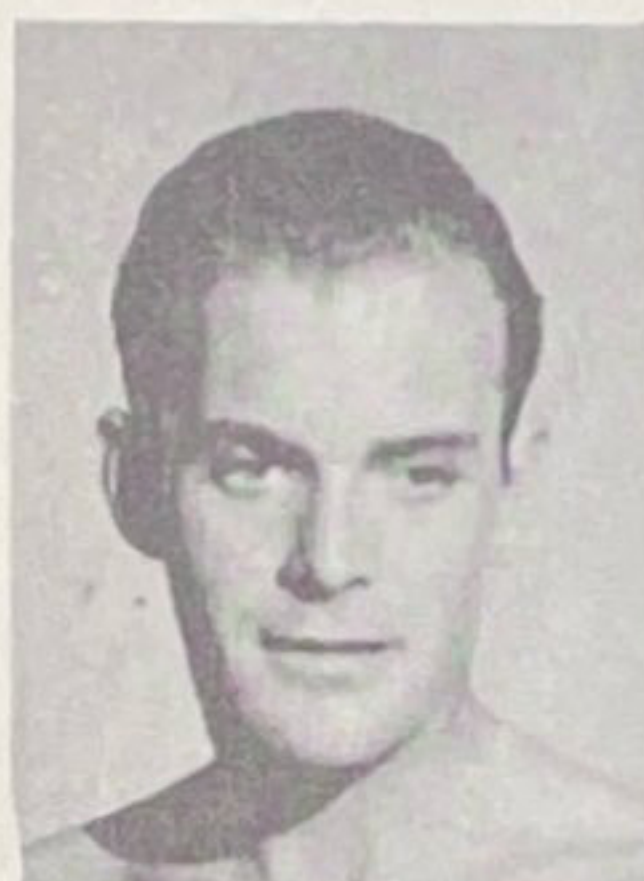
Courtesy Ladies' Home Journal



Courtesy Colgate-Palmolive-Peet Co.

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In this rough pencil sketch done from the photograph, the right and left corners of the jaw have been accented, planes of nose made sharper and more geometrical, nostrils accented and chin decorated with a cleft.



Drawing a man's face

The small alterations in features discussed in the previous lesson with regard to the drawing of girl's faces do not apply in drawing men's faces. Generally speaking, getting masculine qualities in a face involves sharpening angles rather than softening lines.



Here, modeling has been carried farther; hair is drawn in with high lights left white, shadow area of cheek and chin indicated. The man appears about twenty-five years old. He would be the hero in a story illustration.



Keeping the guy still twenty-five, more modeling goes in. A few strokes show skin texture and a rough progression of outlines for nose and cheek. Judging by the collar, he is a young stockbroker, married two years, lives in a respectable suburb, has one child.



Here's the same man in his senior year at college—blond, this time, with hair a step beyond a crew cut. This makes him look younger—possibly twenty-one. The sweater means he plays football. He isn't married but is going steady with a dark haired girl.



Our man at forty-five or fifty and at sixty-five.

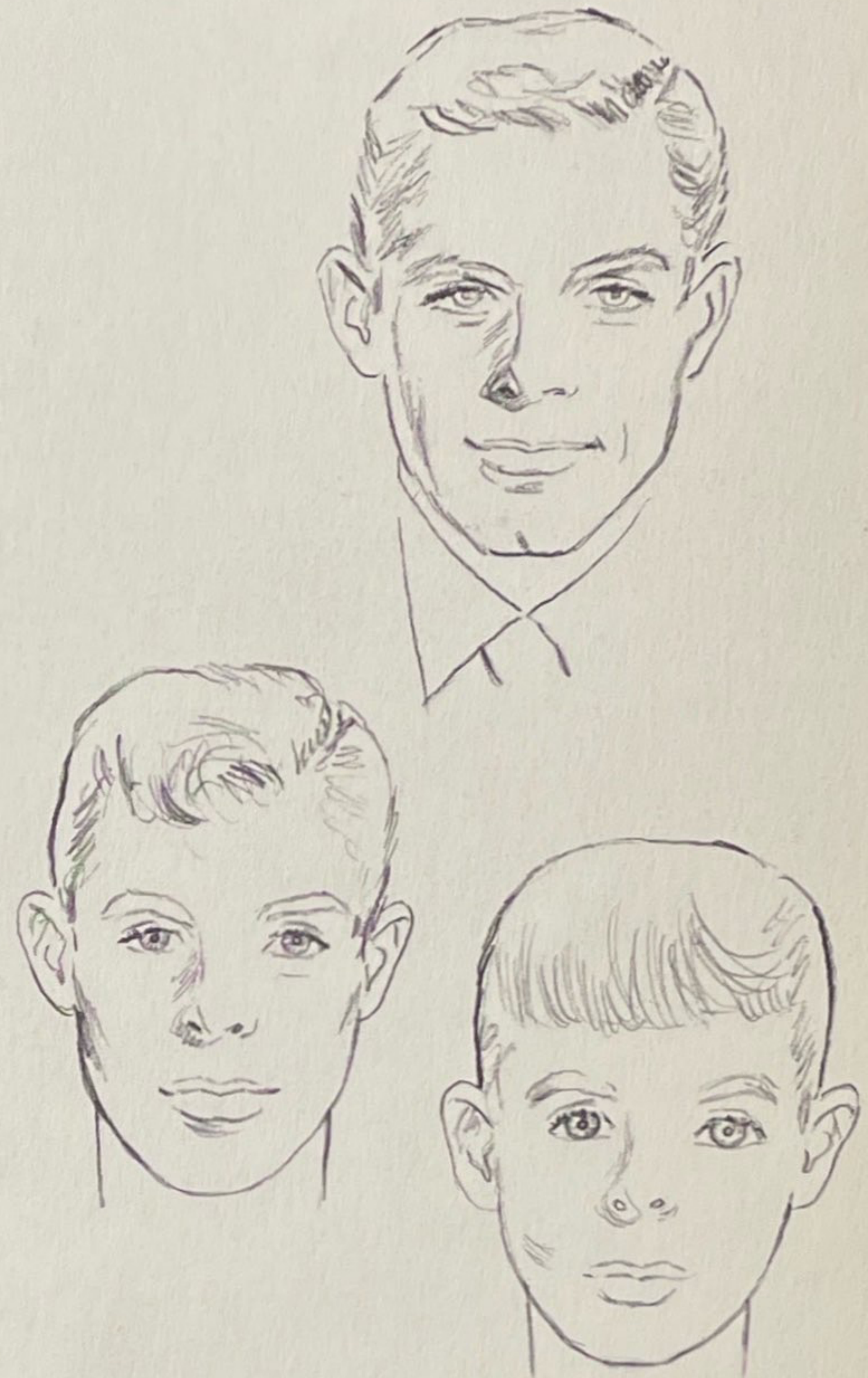


Aging a man

A commercial illustrator has to be able to hit ages on the nose. When the author says the hero is thirty-one, the illustrator must show the man is obviously thirty-one, not twenty-six or forty-seven. Models you hire will seldom be exactly the duplicate of heroes described in the story so you must know how to change details so your people will look like the characters in the story. As a man gets older, the following items make the difference: Gray hair, progressing to white or none at all, hairline recedes above forehead, nose and ears become longer, bags develop under the eyes—sometimes several in terrace formation, mouth less firm, color leaves lips, lines deepen in forehead, jowls or dewlaps appear under jaw, chins multiply, neck widens then shrinks in old age, collars become taller.

Making a man's face look younger

Reverse the foregoing process and see how the years drop off. To make our twenty-five year old man look younger, you concentrate on the following features: More hair and a lower hairline, shorter nose, smaller ears, no lines under eyes except possibly laugh lines, mouth firmer, lips fuller and with more color, smooth forehead. The rough sketch on the right shows our man as he may have looked at seventeen.



No matter what the reason is for drawing a man in a picture, the most important thing to remember is that he must *always* express an emotion or a mood. Never simply draw a head. Remember, the man in your picture is not made of wood; he is supposed to be human.





He and She - *aparker*

They are always with us — he of the handsome face and build, she of the beautiful face and figure. Popular fiction writers see to it that the hero and heroine are always attractive. The face and figure, like the clothes that adorn them, may change through the years, but this youthful couple still dominate the scene in magazine illustration. As of this writing, I believe the artist has more types of beauty at his disposal than in the past when Lillian Russell, Greta Garbo or Betty Grable set the type pattern. The outdoor girl and boy have come into their own, and with them a naturalness and variety of eyebrows, lips and noses.

In painting a he-and-she picture, I follow the author's description, but I avoid a sameness of facial construction which makes heads look as though they were all stamped from the same pattern. I do not believe in a formula for painting anything. I use the models that appeal to me as such and make portraits of them, changing only what does not fit the author's description and all the time keeping the painting as simple as possible. Too many lights and shadows destroy the youthful face. Since light conditions are constantly changing, I paint with just enough form to tell my story, using one main source of light. This produces a less confusing illustration and a better reproduction.

However, should the story demand a complicated lighting I would paint it, carefully avoiding the camouflaged look characteristic of this kind of lighting.

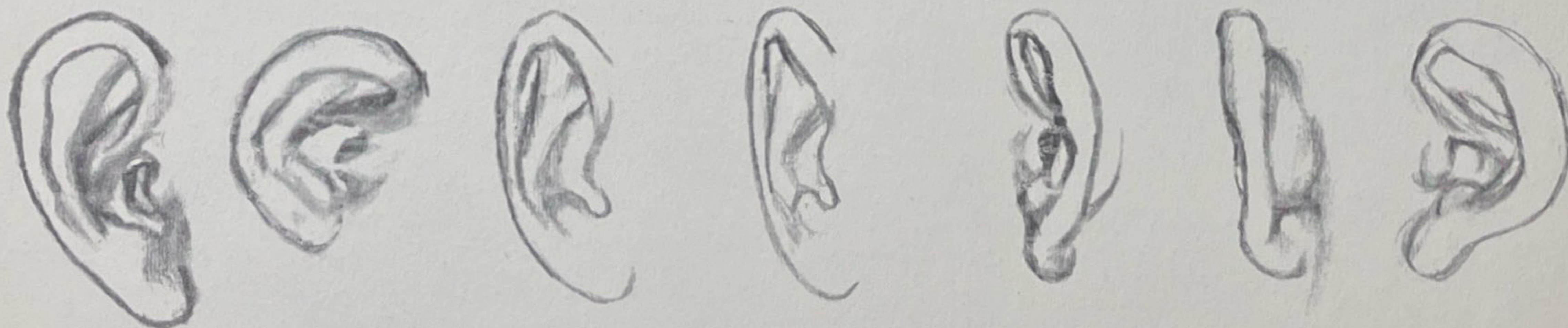
Such things as obesity, wrinkles, etc., are taboo and are usually edited from the slick fiction of today. In any case the artist soft-pedals all that is not gorgeous. Readers demand pretty people in pretty settings forming a pretty picture. The larger your audience, the more limited its taste. It prefers subject matter to design and girls to men. It wants no message or idea, except the idea that girls are cute and men like cute girls. To remain an artist you will need to find other satisfactions in your work than the fulfillment of this audience's limited requirements. It is up to the student, the young artist of today, to get as much sincere beauty and honest characterization into his paintings as he can and still be able to sell his work. Prettiness has been around for a long time and undoubtedly will continue to be. So long as your work has solid drawing, color and design and whatever you can get into it of elegance, dignity and depth, you'll never be ashamed of your job. The long eyelashes are secondary.

Sugar and spice and individuality, that's what pretty girls' faces are made of



Above are six pairs of eyes belonging to the same model. I show these to illustrate how much lighting or make-up can vary the appearance of an eye. Like other features, eyes constantly change, so to me there can be no set formula for painting them. Each face I paint has its own set of features. Photos of eyes were used here because eyes are the most important feature of a face.

Above, each pair of eyes belongs to a different model. This furthers my belief that a great variety of beauty is on tap. In the painting of each pretty face, I try to show what makes that particular face attractive. I leave out distracting shadows and lights or wrinkles, anything that interferes with the main over-all beauty, but I do not alter the features to the point of giving the face the artificial appearance of a mask.



Ears are as different as eyes and lips and should be just as carefully drawn. Here are examples of a few types, including the cauliflower variety. The careless drawing of an ear reveals the untrained artist, yet many students ignore the anatomy of ears entirely.

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No matter how pretty, a girl must represent a type, character and mood



Here is an example of changes made from a photograph of the model to the finished head. The most prominent change was to make the girl's face rounder to fit the story and to rearrange her coiffure. The lace gloves with sequins were added for interest. The veil was not retained because I felt the gloves were



Courtesy American Magazine

enough. The one earring, a ruby surrounded by tiny pearls, was only a small thing but it gave the picture a touch of elegance. Too much jewelry or too many accessories give a cheap, flashy effect. Reserve such treatment for the other woman, never for the heroine.



Courtesy Ladies' Home Journal

This is a heroine's head painted from life. You don't have to see all of her face to tell that she's pretty.

On the right is a head painted from life of a girl who, in the story, was about to commit a murder. Under the circumstances, she could be quite pretty. Her features are attractive, the emotion in her face does not erase her beauty. Come what may, the heroine is always a looker!



Courtesy Ladies' Home Journal



Courtesy Cosmopolitan Magazine

I kept this girl in simple attire to avoid a clash of accessories with the medal bedecked Latin general, her lover. I stressed her pale flesh and fair hair, qualities admired by the general.



Courtesy American Magazine

Diana was a darling of columnists and photographers. To make her that kind of darling I animated her face with knowing eyes and a ready smile.



Courtesy Ladies' Home Journal

Elizabeth was a secretary at the White House. A sweet kid from Indiana, neat and efficient, she had a sunny disposition. Unlike Diana, she did not need to resort to contrived facial expressions.



Courtesy Good Housekeeping

Corliss is in her teens. She abounds in natural charm, full of fun and spirit. So I painted her throwing a kiss to the reader. She hasn't the reserve of Elizabeth.



Courtesy Ladies' Home Journal

Carey is the office worker—the plain sort who rearranges her hair, tucks in a few flowers and everyone takes notice of the beauty in their midst. The drab, former self would usually not be desired by a popular magazine.



Courtesy Ladies' Home Journal

Lavinia's husband says she is untidy. Tense eye brows and lowered lids give this girl a look of distress. She cannot solve her problem with Carey's ease.



Courtesy Ladies' Home Journal

This young lady is a sculptress. Her hair, while casually pulled back, is tied with a brilliant pink bow. She is much too serious for kiss throwing.



Courtesy Ladies' Home Journal

Candy is having a tiff with husband Bill. Her expression of tantalizing superiority is short-lived; Bill will erase it with a kiss. Candy could give Lavinia some pointers.



Courtesy Cosmopolitan Magazine

Blondie raised her eyes to look up. The entire head is not raised. She is not as animated as Corliss; subtly is her charm. She under-plays all gestures and manages quite well.



Courtesy Ladies' Home Journal

This young, June bride is not a career girl like Elizabeth. She is not as sophisticated as Diana. Unlike Lavinia and Candy she hasn't husband problems—yet. She is not a sculptress and has outgrown Corliss. And lastly, she didn't have to restyle her hair to catch her man. This ends two pages of pretty girls, all of them individuals.

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Character is what makes a man handsome and gives him sex appeal

There is no one ideal for everyone. However, the female reader, with all of her preferences, is usually attracted to a real guy rather than to a pretty man. The author of the story sets the man's character and the illustrator interprets it, soft-peddalling the flaws and loud-peddalling the he-man qualities. He is usually taller than she is, smartly dressed, an amiable fellow and always a gentleman. I show on these pages heroes picked from illustrations I have made. (I have also thrown in a couple of villains).



Courtesy Ladies' Home Journal

This one is a musician. A bit self conscious, his fingers partly hide his face while talking to his girl. He doesn't know what to do with his hands (when they are away from the cello).



Courtesy Good Housekeeping

Solid construction of muscle and bone accenting the prominent planes of the head goes a long way toward making a handsome hero. While the eyes are in shadow, that shadow is a pleasing shape.



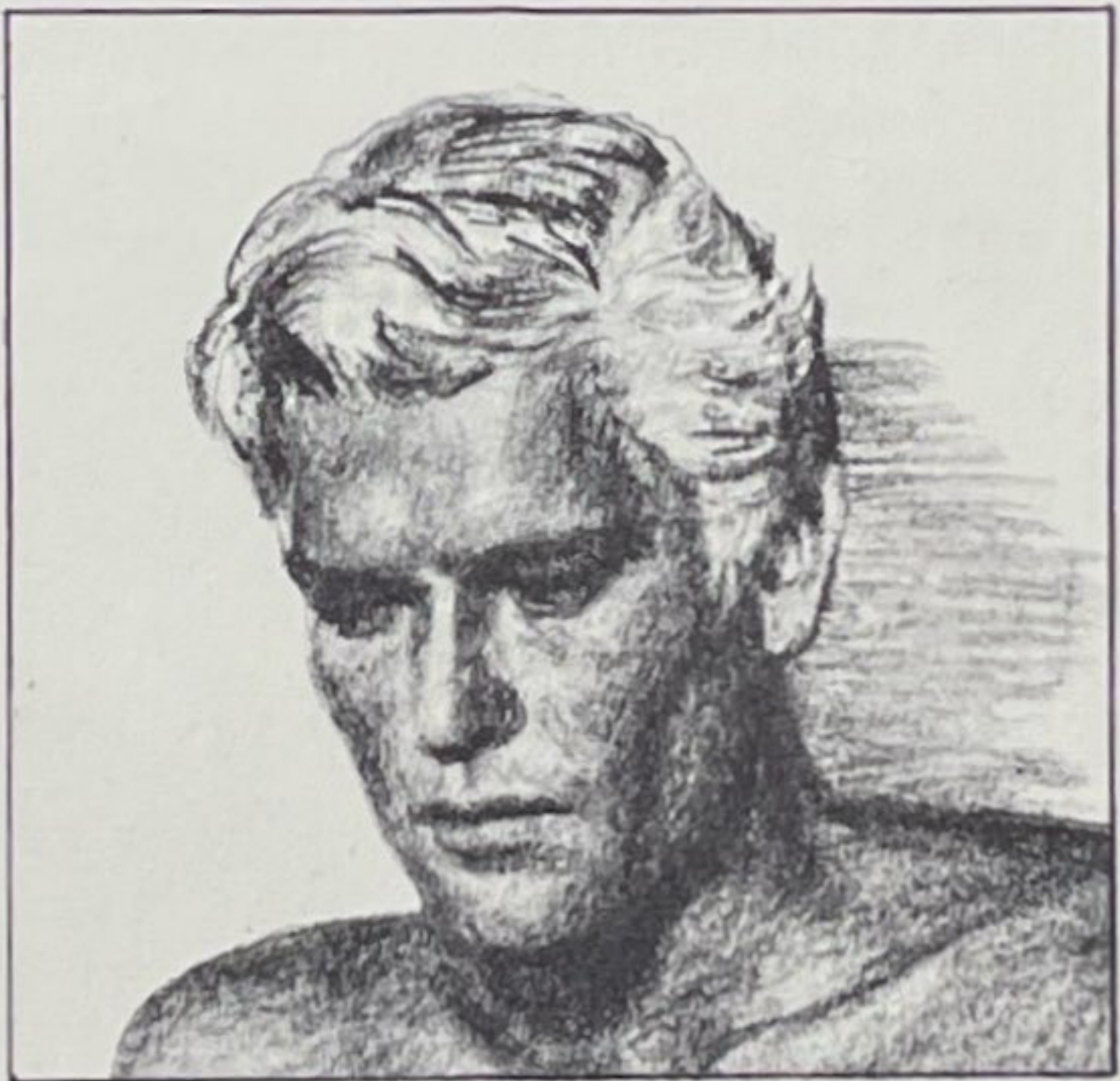
Courtesy Ladies' Home Journal

Here is a young veterinarian with a tense serious face, a practiced expression to give confidence to the owner of an ailing pet. Notice that the ears are given as much attention as the other features. Remember that.



Courtesy Good Housekeeping

This hero is taking his girl to a movie on a rainy night. He is asking for tickets. Everyone gets the happy smile. I sketched this from life in my studio. A sprinkling can produced the rain drops; when they dried I added more.



Courtesy Ladies' Home Journal

A standard hero of the early 19th century. His hair was longer than today's, but the definite construction of the head makes him attractive. I chose the moment when he was most depressed. The woman reader should want to cheer him up.



Courtesy Ladies' Home Journal

This young man is about to become a father and he is here deeply concerned over his wife's condition. The unruly lock of hair seems to be a trademark with many authors, but in this case it did give a disturbed touch to the hero.



Courtesy Ladies' Home Journal

A virile young villain of the 19th century out for a morning swim. I had him squint in the sun to accentuate the bitterness that appears in this chap of the dual personality. But he is attractive, nevertheless.



Courtesy Cosmopolitan Magazine

This is Mac. He is deep sea fishing in a storm. A flash of lightning reveals the blown hair and face of a dare-devil-may-care hero. Strong lights and shadows are usually reserved for the male head.



Courtesy Cosmopolitan Magazine

Man about town, suave and sophisticated. He knows all the answers and is giving one right now. The hero has a mustache only when the author says so. Most girls like them smooth shaven. Mine doesn't, however.

**Before**

This photo, while fuzzy and not a good print, makes a suitable "before" for the "after" pencil sketch. I find a sharply defined print disturbing. It is too complete and nothing is left for me to draw on my own. This, of course, does not hold true if I need definite detail from, say, the inside of a submarine!

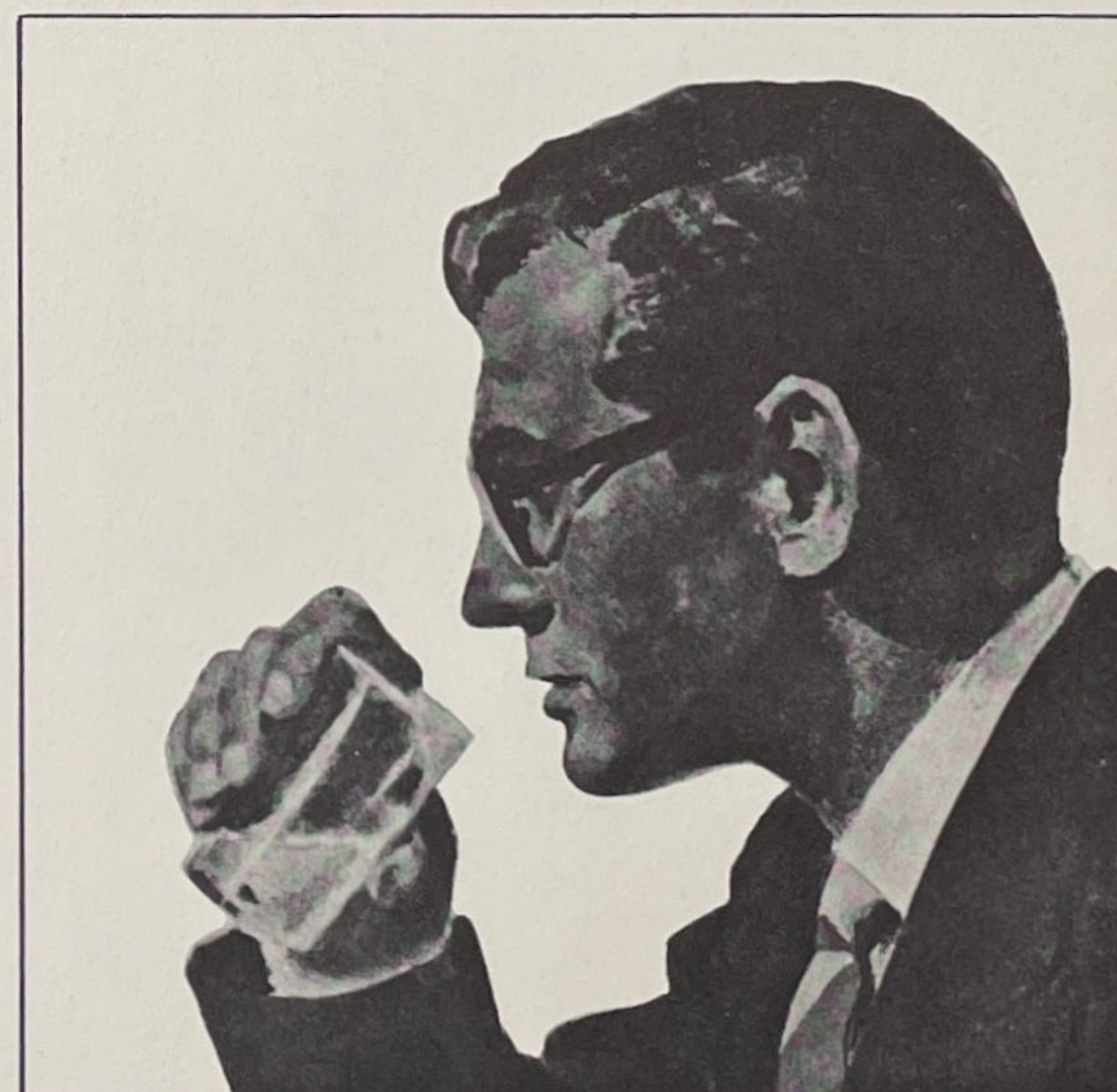
**After**

You can see what I stressed, what I omitted and what was slightly accentuated. I would rather have retained the short haircut for character, but the magazine would prefer the neater groomed appearance.



Courtesy Ladies' Home Journal

The pretty boy above with the supercilious air was the villain in the story. All the characters in slick fiction have a certain attraction. The older folks never look their age. Youth and beauty prevail on the magazine page.



Courtesy Good Housekeeping

This head was painted from the live model. As you see, I prefer painting individual personalities, at the same time keeping the men well-groomed and masculine. Hair and clothes styles change less frequently than women's but they do change. So always keep up to the minute and avoid any dated look to your work. Mustaches, glasses or blemishes of any kind should be left off any heads you make for samples.



Not a passionate clinch, this one has hubby trying to stop his wife's tears. The caption reads, "He stroked her hair and she thought 'Thank heaven he doesn't pat me.'" Note how the hands also tell the story. It was done in gouache and water color on paper.

Courtesy Ladies' Home Journal



Courtesy Ladies' Home Journal

To vary the clinch, a prop is sometimes used, such as the windblown branch across the figures. Anything you can think of to give a fresh look to the ever present clinch is welcome indeed. These lovers are babes in the storm, hence no kissing or sweet nothings in ears. But it's a clinch nevertheless. This was a wash drawing on paper.



This is an honest to goodness clinch. The caption read, "Dunc crushed her hard against him and kissed her lips till they hurt." The fringe on her scarf, like her heart, is fluttering for a fare-thee-well. I do not pay attention to certain clichés such as: the girl's nose should be in front of the man's nose, or any such rules. If the kiss looks like the real thing I use it. This was a water color on paper.

Courtesy Cosmopolitan Magazine



Courtesy Cosmopolitan Magazine

Young love, shown by a tender cheek kiss. This is a detail from an illustration painted in oil on gesso board, because of the strong lights and darks needed to give a gusty mood for this football story. It was out of season to show football.

The clinch

An illustration of an embracing couple is inelegantly called "a clinch" by the magazine world. At least one — and sometimes more than one — is desired in each issue of a popular magazine. There are a great variety of clinches, as I show on these pages. The couple must be attractive, and above all the illustration must be in good taste.

Clinches are used to attract the reader, especially if the story offers only sordid or uninteresting material for a picture. There are times when the art director requests a clinch even though the story has a wealth of picture-making text. He usually does this because the issue of the magazine in which the picture is to appear is devoid of clinches. Sometimes this practice deceives the reader. The story, save for a brief romantic moment involving minor characters, may be about an old lady thwarting the plans of a spy ring!

You may find it more fun to illustrate a lusty melodrama, but the clinch guarantees sales and consequently readership. So every once in a while you must be a high pressure salesman, in addition to being an illustrator.



The heroine is doing the hugging in this historical illustration. His kisses have somewhat diminished and she is wondering why he behaves suddenly as a stranger. You can see she is pondering something, her eye is much too alert for a real clinch. This was done in gouache on paper.

Courtesy Ladies' Home Journal



Here they are making the most of a vacation with a certain amount of childish abandon. This summer romance will be a pleasant memory come fall. The clinch is not too serious. This picture was painted in gouache on masonite. This is a detail from the illustration.

Courtesy Good Housekeeping



This detail from an illustration is on the border line between a plain he-and-she and a clinch. He is restraining himself with clenched hands for perfect timing in planting that kiss. She is toying with a locket on which is a question mark of tiny diamonds. A tense moment before the clinch. Avoid the ordinary or hackneyed settings. Kisses, like the pretty girls, are different; each tells its own story.

Courtesy Ladies' Home Journal

Pretty girls—today's men and women

Famous Artists Schools, Inc.

Centuries ago a Greek sculptor hacked out a statue of a satyr chasing a wood nymph and the subject matter of such a scene has never lost its charm. It seems that girls in danger or trouble are more appealingly beautiful than in any other circumstances. So, in this picture, I painted luscious lips surrounded by a mood of mystery and pursuit — the rest was not important.



This girl is a cool, rather snobbish creature but she has certain, obvious affectionate characteristics. I like to paint some of these facets of character of a good-looking girl. A vacuous, empty-headed conception of beauty bores me.



Here, I tried to paint a girl who is, at the moment, rather pleased with herself. She exhibits certain human flaws which I believe add to any charm she may have.

Women - Stahl

In comprehensive surveys made by many research agencies over a period of years, one fact has constantly reasserted itself. It is this: the public loves pictures of beautiful women, the more beautiful and undraped the better — provided of course that the picture is in good taste.

Since this happens to be the case, it follows that there is a large demand for artists who can fill that need. I do not mean to infer that you must learn to draw handsome people or starve — the field of commercial art is not that narrow — but it is a fact that getting a start on your career will be easier if you can draw a beautiful girl well.

I will try to analyze the types of physical beauty you will be most often required to portray and tell you how to go about drawing them. I suppose there are as many different ideas of what constitutes a beautiful woman as there are men. But you can safely assume that all these various opinions are based on these facts: a beautiful woman has symmetry, an even distribution of features and has firmness, softness and roundness.

Most of our present day standards of beauty are based on principles handed down to us by the Greeks; our likes and dislikes in regard to feminine beauty stem from their classical laws. Lately, we have come to appreciate a bit of the oriental sprinkled over this classicism; it is a sort of seasoning. For example, exotic, almond-shaped eyes, turned-up lashes and full red lips — all of oriental origin — are considered beautiful by today's standards. Yet, thirty years ago, a woman with these facial characteristics would not have been considered beautiful.

Another fact you must consider is that we have two basic, extremes of beauty. One exemplifies all the virtues of youth: freshness, sweetness, spirit, health and innocence. The other extreme is that of a knowledgeable woman with a definitely erotic appeal. Between these two extremes, of course, there are an infinite number of possible combinations.

The latter extreme type of beautiful woman is always healthy looking but not too obviously so; she smoulders rather than sparkles and her features have far more character and interest which is a physical result of a more mature intellect. Slight irregularity of feature and small, hardly noticeable physical defects add to her beauty rather than detract from it. This is the type of beauty I love to paint. I dislike painting the former type, not because I dislike youthful beauty but because I find painting the other type more challenging.

The features

The physiognomy of beautiful women consists of evenly spaced features. The eyes and mouth form an equilateral triangle (see diagrams at top of next page). You can readily see this if you place three dots, spaced evenly, within an oval. It suggests a pretty girl's head, whereas uneven spacing suggests ugliness. If you were to draw beautifully shaped eyes, nose and mouth and place them unevenly as in diagram 2 or 3, the perfection of the features alone would not produce a pleasing, beautiful face. If, on the other hand, you spaced the same beautifully drawn features with geometrical precision within the oval you would produce a beautiful though vacuous, face.

This brings up two important points. First, symmetry of form and feature is essential to the drawing of a beautiful woman. Second, symmetry alone is not enough to produce interesting, individual faces and figures; *slight* irregularities in the features and their placement is also necessary to gain individuality in the drawing. This breaking of the rule of symmetry must not, however, go too far. It is done deliberately and with good reason. All of us have heard the comment that something was spoiled simply because it was *too* perfect. An example of the truth of this feeling would be a too perfect face, devoid of expression, character and, consequently, beauty.

The present day standards for beauty (particularly in advertising illustration) call for full, red lips, sparkling eyes, a small nose and a fine, healthy complexion. Today's beautiful girl is also well groomed. This means that the entire appearance of the head is well ordered. Lipstick is applied neatly and the complexion has a powdered look. She looks clean.

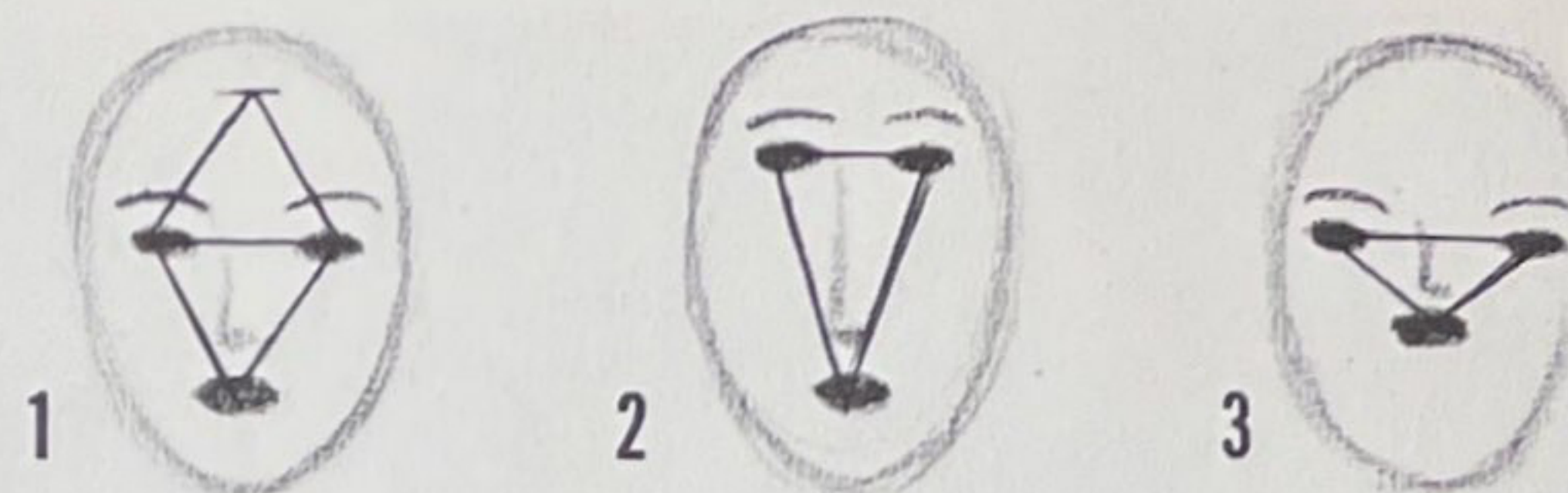
You should avoid painting in a hard, brittle manner; a handsome girl has a soft look, therefore, paint with soft edges, blending them delicately. But always retain a feeling of the structural strength of the head—never simply paint the make-up.

We have all seen girls who, judged by classical standards, would be considered plain and yet manage to give a strong impression of beauty. They possess an inner beauty that is more real than mere physical beauty could be. I personally believe that this is the big thing to strive for when one draws a girl.

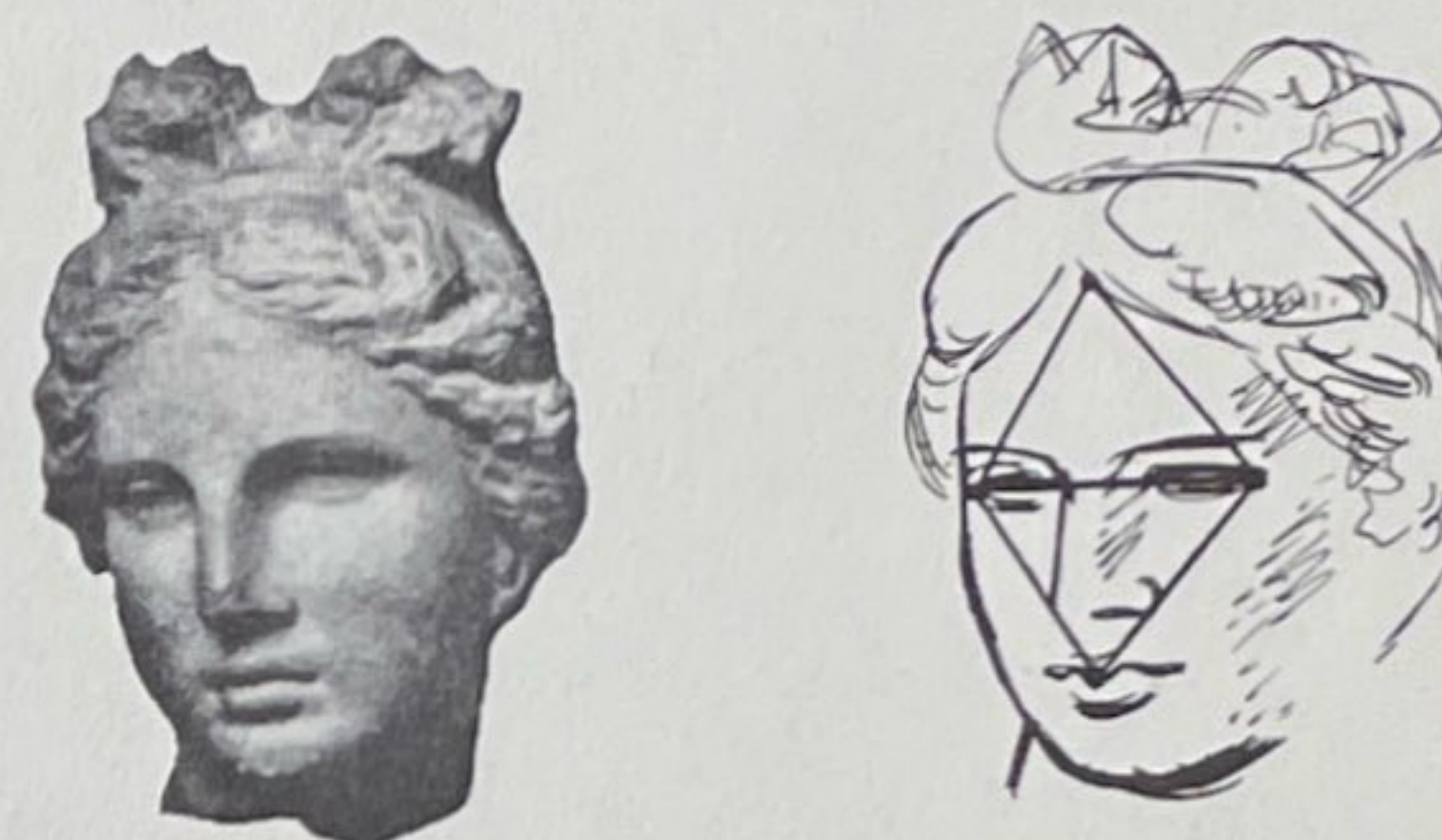
Today's magazines are filled with wide-eyed, pretty girls who apparently have no personality or intelligence. What appeal they have is superficial and transitory that is, I suppose, adequate, commercially speaking. But I am also sure that advertisers and editors want pictures that will cause the reader to return again and again to that picture. The Mona Lisa is such a painting and has lasting appeal. This appeal can largely be attained by being able to handle facial expressions—and good facial expression demands seeing and drawing with imagination.

A facial expression must not be overdone. As a matter of fact it is better to "under act"—the result will be far more effective. And remember that, when drawing a girl, she is always more beautiful when both her face and body are in repose.

Here is a detail from an illustration I did for the magazine, *Today's Woman*. The girl was not supposed to be the wholesome American girl but was rather intended to be on the exotic side. For that reason I gave her some oriental characteristics: upturned eyebrows, black hair and very full lips.

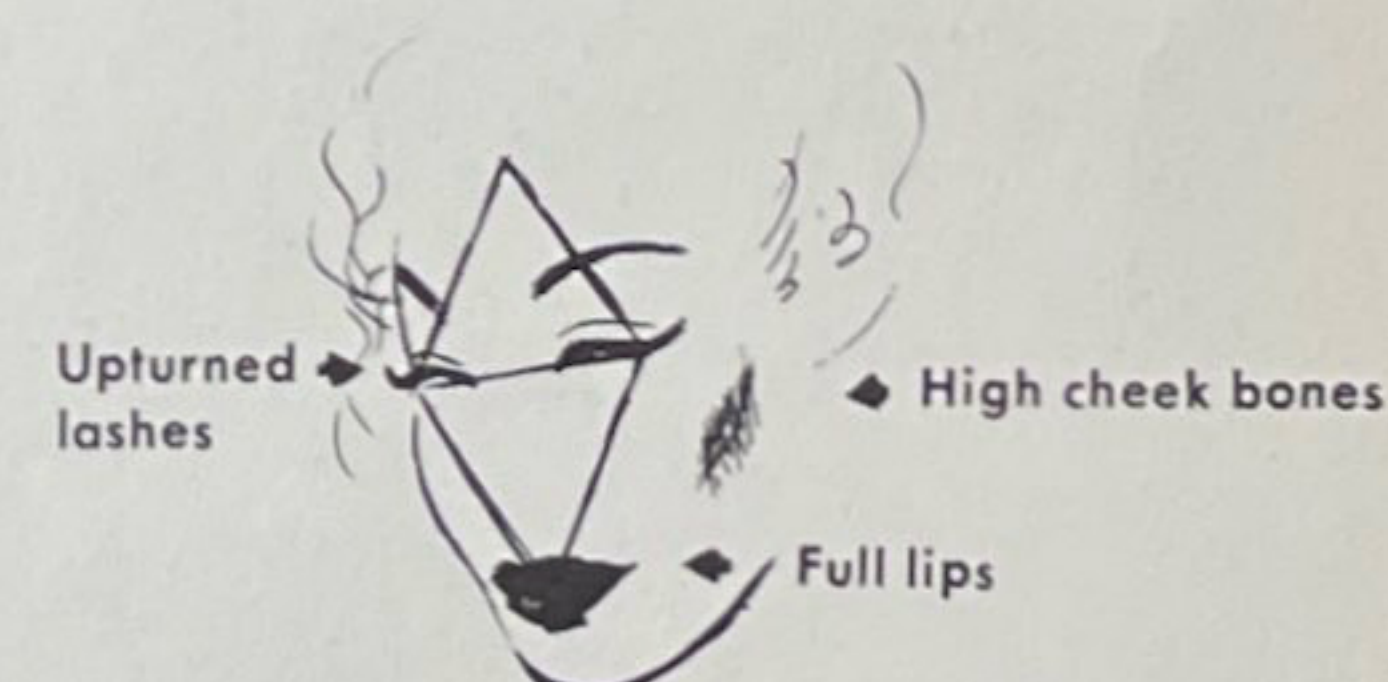


Within these three, egg-shaped ovals, I have placed smudges to represent eyes, nose, mouth and eyebrows. In drawing 1, we find the eyes and mouth form an equilateral triangle whereas in the others, the triangle is not equilateral. Obviously, the arrangement of mouth and eyes in drawing 1 indicates that, if finished, it would be a much more beautiful girl than either of the other two. The second equilateral triangle, with its apex pointing up, approximately locates the hairline for drawing purposes. These drawings are not to be considered as guides to drawing a beautiful girl's head. They should be considered as extra information given to help you understand **why** symmetrical structure under long lashes and soft-looking lips produces a girl beautiful in all ages, including today's.



You may note in this head of Aphrodite, a Greek sculpture of the fourth century, B.C., how many of our present day ideals of feminine beauty have come down to us unchanged, from ancient times. The Greeks discovered laws of aesthetic measurements which we follow closely today—not only in feminine beauty but in architecture and painting too.

In this tracing, I demonstrate how the triangle principle works in regard to classic beauty. The triangle principle as applied here is, however, only a start. The entire head and body of the perfect woman may be analyzed in a geometrical way and definite reasons can be given for calling one girl beautiful and another one ugly.



Here is the oriental or eastern beauty. The principal characteristics of the oriental beauty are: turned up lashes, fuller lips and a more-rounded face. Since we think of anything oriental as extremely mysterious and exciting, it naturally follows that when a girl, through the use of makeup or through natural attributes, possesses oriental characteristics, she herself takes on an exotic, exciting appearance which men find attractive.

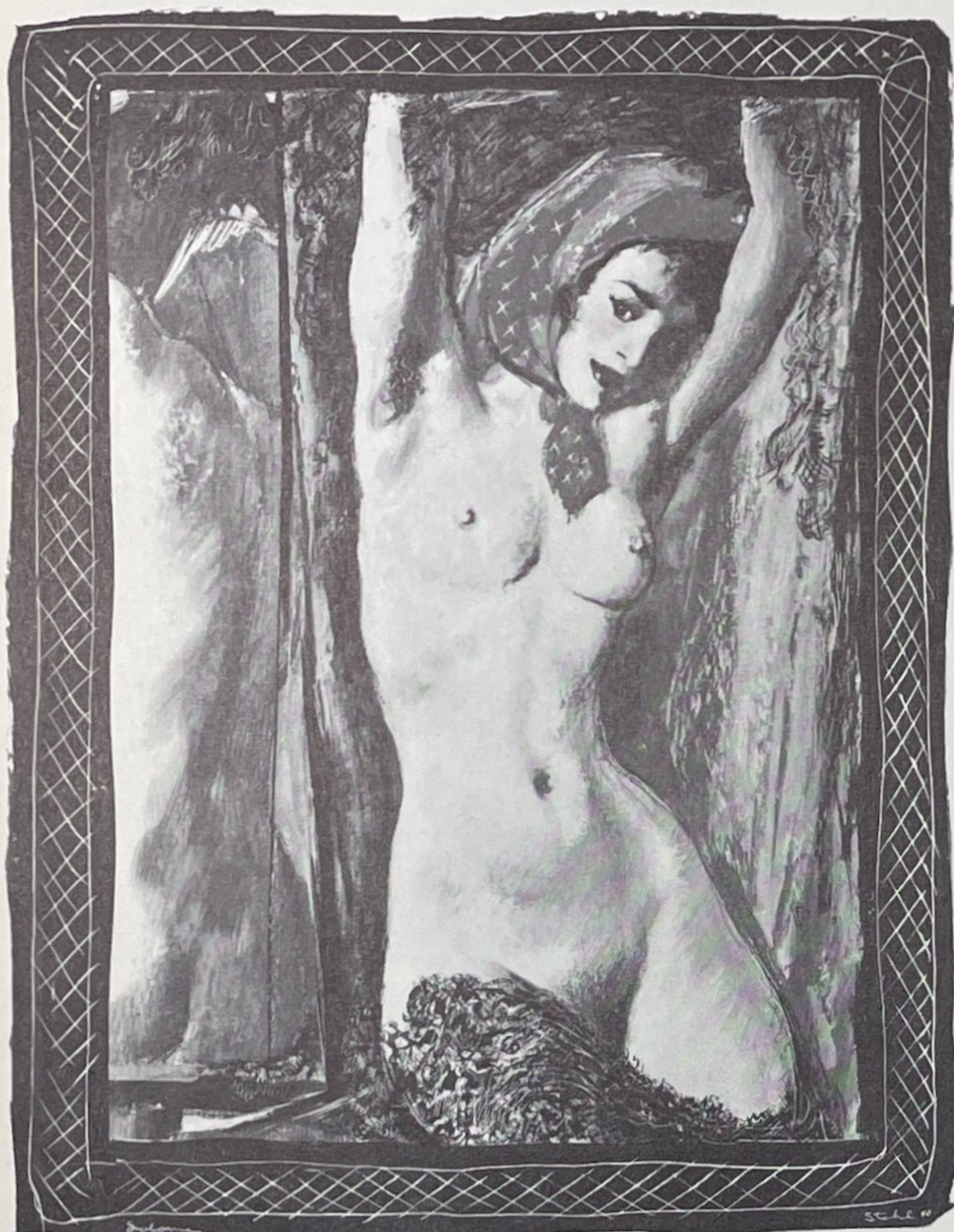
Here I have traced those facial characteristics of an oriental beauty which western women of today have borrowed. In a few years, other influences are bound to make themselves felt and we will have a new conception of what constitutes feminine beauty. It is wise for the illustrator to watch these influences closely in order to anticipate changes in popular demands.



Women's physiognomy does not change very much over a period of years but the tastes of people do. One hundred years ago this woman was considered beautiful. She still is in her own way, but note how small and dainty her mouth is. By present-day standards her mouth would not be considered beautiful. Note, however, that the features are evenly distributed in that equilateral triangle. One hundred years ago it was considered unladylike to be healthy and perfectly healthy ladies would faint at the drop of a hat. Miss America of today might be considered pretty by standards of 1830 but not beautiful by the classic-minded people of that era.

Pretty girls—today's men and women

Famous Artists Schools, Inc.



To my mind, the model who posed for this picture had the most beautiful body I have ever seen. In doing the picture I tried to show as much form as I could and at the same time limit myself to as few tones as possible on the torso, in order to retain the pure whiteness of the skin. In the original picture, which is in color, this is more apparent. To some people, a girl with slender waist and hips represents their ideal of beauty. I disagree with this. I feel that, although a man may have slender hips, a woman should not. To me, the ideal proportion is reached when the width of the shoulders equals the width of the hips.

This is a study for a picture made for the Society of Illustrators' Ball. It was done from imagination. In order for the girl's body to look as white, soft and beautiful as possible I placed the rough, ugly satyr behind her. Contrasts of this kind are good to remember. Another way of attaining the same effect is by comparison — placing the girl near flowers, birds, soft clouds or other sympathetic and beautiful forms. Such comparison can make the girl take on added loveliness.

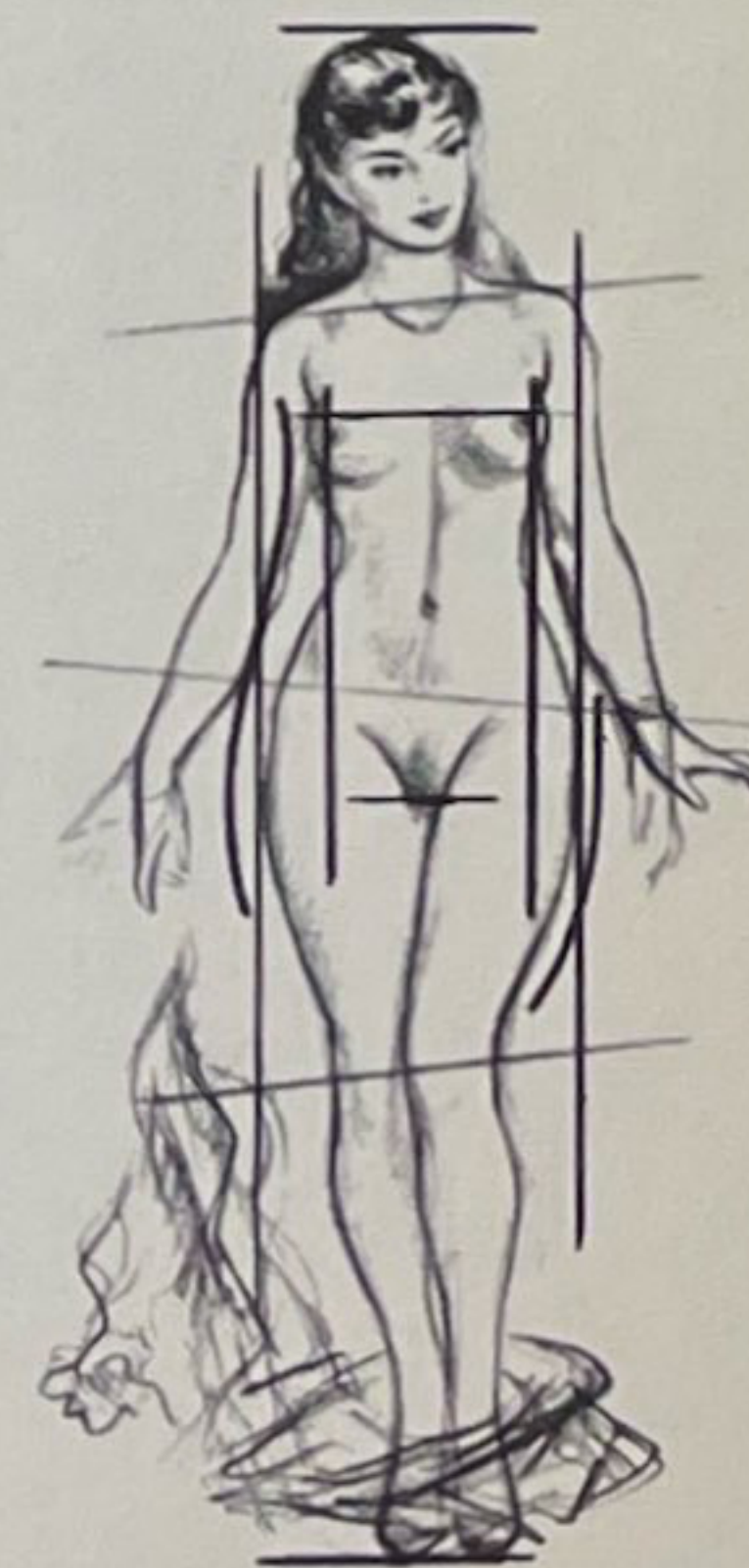


The beautiful female body

Of all the manifestations of the beauties of nature there is nothing more beautiful than the clothed or unclothed body of a lovely woman. Here we find rhythms, graceful line and flowing form unequaled in any other living thing.

More money, I believe, is spent by the American public because of pictures of girls with beautiful figures, used in everything from advertisement to cheap publicity, than any other single subject. Although the American public may not worship the perfect body as the Greeks and Romans did, they come very close to it. As far as commercial art is concerned, it is obvious then that anyone who has the ability to draw a beautiful girl with an equally beautiful body will not have much trouble earning a better than average income.

There is only one way to draw a well-proportioned girl and that is by drawing thousands of them. Life classes help, to a certain extent, but let me suggest a cheaper and more enjoyable way of getting your practice drawing accomplished. Go to the beach, loll in the sun and draw all day long. I don't mean that you should ask girls to pose for you — although they would willingly enough. I mean for you to draw them when they are not aware that you're doing it. I say not aware, because if they know you're drawing them you will get a stiff, unnatural pose like those often found in a life class. On the beach or at the lake shore you will find all shapes and sizes of female figures to draw and you will be surprised how infrequently people move and spoil your sketches — especially sun bathers. However, if they do get up and walk away right in the middle of a sketch, carry your sketch as far as you can and then start another one, using another model. You shouldn't start drawing in the first place with the intention of making a finished drawing. If you have never tried this "beach sketching" you may find it difficult at first, but if you persevere and don't give up, it won't be long before you are doing a fine job.



I believe a woman is only as beautiful as the "pose" of her body and the pose is beautiful only if the lines of her body compose well, are balanced and there is sufficient contrast. This means that the pose must be determined first. The woman's body must then be drawn with care and the proportions of a beautiful body kept in mind (see sketch on the right). The proportions shown constitute my own ideas on the subject. They are: greatest width of shoulders equal to the width of hips, crotch halfway between top of head and feet, nipples halfway between top of head and crotch. The heavy curved lines shown indicate the emphasis given to the two most important curves of the torso.

Sketching from life and imagination



These sketches were done entirely from imagination. I drew them so that you might study my method of drawing and in the hope that they may suggest an approach to drawing which will help your own personal development. They were done in pen and ink without any previous penciling. It is a way of drawing that I heartily recommend since it permits no erasing or re-working — you either hit what you want at the first attempt or the sketch fails. It trains you to see the essentials of a figure at first glance. Trips to the beach or lake shore during the summer will provide you with all the models you need. I would suggest that you use a fountain pen filled with brown ink and work on a sketch pad of rather slick paper which will allow your pen to glide over the surface freely. Smudging the wet ink here and there will create different effects that are not without charm. Notice that my first lines establish the "gesture" of the figure — what the figure is doing — and that next I establish the big shapes. An oval swirled in, plus a dot, does for a head; then a few light lines for the neck are put in and your figure sketch is under way quickly. Many of your sketches at the beach will not be developed any further than these.



Keep the sketched figures small — you will have more control of them and will also be able to work more rapidly. If your unsuspecting model walks away, continue drawing from what you remember and see how far you can carry your sketch without having trouble. At this point in the sketches I suddenly decided to change the pose of the girl on the far right. The fact that you can still see the leg in its former position makes little difference for I am drawing for the **fun** of it. If, while sketching on the beach, your model moves a leg or an arm, you would have to change your sketch as I have chosen to do. In such a case, make the drawing you are working on move also. All such sketching exercise increases your ability to really see. You only **think** that you see when you merely observe with your eyes. I can assure you that only when you draw the things you observe do you really see.



This is the final stage of the sketches; they are carried as far as is necessary. There is a variety of poses shown here; I mixed them up purposely because, in illustration, you will be called upon to put women into countless different poses and I might say that you will draw at least two beautiful women for every man you are requested to draw. Good poses that show off a girl's charms to the utmost are not easy to conceive, but if you have spent a great deal of time drawing women without their knowing it, if you have observed which attitudes of their bodies or which tilt of their heads made them more alluring, you will not have too much trouble. I say **too** much trouble because no matter how expert you become, the female body will always remain, to me at least, the most challenging, the most difficult and yet the most delightful object in the world to draw or paint.

Pretty girls—today's men and women

Famous Artists Schools, Inc.

This woman is obviously quite happily conscious of her charms. The person looking at the picture is also conscious of them. Her breasts, although covered, are more obvious than in the picture below. The form of the rest of her body is suggested rather than shown which heightens the mystery and the allure.

This girl was a mulatto who, except for her color, looked like a Caucasian. She was extremely beautiful and, as a result, ran into a lot of trouble. However, she was a very good girl so I tried in every way to make her look innocent and totally indifferent to her partially exposed breast which symbolized her allure—of which she was unaware.



Mystery

Men are, for the most part, intrigued with a hint of mystery in the appearance of a girl. Girls, in turn, seem to capitalize on it in their relations with men in real life and so we, as artists, must capitalize on it when we draw or paint them.

As opposed to the way of achieving feminine mystery in real life, the artist's method of going about it is quite different. We achieve the quality of mystery in a beautiful woman by not completely drawing each feature; we play up an eye or the lips or both and lose the rest of the face in shadow or blur it or draw the other parts of the face incompletely. We employ a similar device in drawing a woman's body for we know that a partly clothed female has far more senuous appeal than one entirely nude.

Usually, when a student paints a pretty girl he draws each feature of the face in as much detail as possible and produces something hard and cold. But if the features are softly drawn with some of them lost in the shadows and one or two played up by the use of details or accents, the effect produced is beautiful and natural. It is natural because nature allows us to focus our eyes on only one thing at a time and we see, not a mass of detail, but one or two salient features of any object at a glance.

In drawing beautiful women, we wish to draw ones that men will love but we should also try to draw women that women, in general, will like—providing of course that the female character we illustrate is not typed in the story as a first class heel.

In order to draw such likeable girls we must investigate the creation of such a drawing—we must investigate why such a girl creates an agreeable impression. It so happens that we have come, through various influences, to accept eyes set fairly wide apart as indicating intelligence. (This is not necessarily true in real life but the impression exists that it is.) The impression also exists that a high forehead indicates intellect. On the other hand, close-set eyes tell us the character is greedy and mean; a low forehead indicates a lack of mental capabilities.

A delicately chiseled nose indicates culture, good breeding, etc. A full mouth expresses generosity, warmth and passion; a thin one expresses the opposite of these characteristics.

All these facial characteristics are symbols which are not necessarily accurate, but they are the artist's stock in trade and he should make full use of them. When we wish to draw a girl who has all of the good characteristics we exaggerate some of the good ones slightly to convey the idea of a lovely and intelligent girl.

To produce such a painting requires technical skill employed in the drawing and painting. An array of beautiful, idealized features badly painted may look good to some people but not to me. If the work is in poor taste or is clumsily executed it will, to a large degree, destroy the beauty of the girl.

This is an illustration for a new edition of *Madame Bovary*. In drawing or painting beautiful women you should be concerned not only with physical symmetry but also with deeper and more subtle things. In this picture I tried to express the warmth and tenderness of a woman. The man is obviously resisting her charms and that naturally poses the question: why? There is, in short, a mystery here which can only be solved by reading the book. If this picture moves an observer to read the story, then the illustration may be called successful.

Painting a head in casein



This pencil drawing on layout paper was the first step in executing a picture for a Rosenblum fashion advertisement. The head shown here is only a detail of the entire picture; it was used to show more clearly my method of painting a pretty girl's head. A rather soft pencil was used — a 2B. I used pencil here which is a departure from my usual method of laying in my drawing with paint — gold ochre and black. The pencil method is safer and I suggest you use it. The entire figure was drawn and painted from imagination.



The drawing is traced down on a gesso panel which has been toned with a gray-green color. The tone allows me to establish the effect I want quickly since after the lights and darks are struck in, the middle values of the background take care of themselves temporarily. The tone also helps my color work for I wanted the shadows of her face to be greenish and the pink of the light areas will harmonize with it. The hair and face are put in first, the light areas next, then a swatch of very light color is brushed in around her head plus a bit on the necklace to see if the values of the face are in key.



I use paint generously but I don't overload the head with gobs of it. If the paint does get too thick and bumpy I wait until it is dry and then scrape off the main bumps with a razor blade. Sometimes this scraping creates effects impossible to attain with a brush and I keep them in the picture. I load the background of the figure with various colors, wait until dry and then scrape with the razor blade. If the effects I want do not come out, I may repeat the process until they do.



I find that I must use a variety of brushes to gain the warm, soft effect I want in this pretty girl's head. Some old, beat up brushes do the job better than newer ones. For delicate work however, I use small, new brushes. To get my desired warm, soft effect, I work with small pecky strokes which do not have the sparkle of dashing brush work. You must remember that **how** you handle paint can have a lot to do with the **character** of the girl as well as the physical appearance of the painting itself.



At all times, I try to soften edges in as many different ways as possible in order to give variety to the picture. You may wonder how I remember to do all these things at the time of painting. I don't, consciously. They all happen as the result of storing in my mind many things that have to do with painting. Then, as I paint I can consciously concern myself with the larger aspects of the picture to be done. You will gain this knowledge too, in time, and be able to put it to work without thinking about it.



Delicacy is one of the most important things to consider when painting a pretty girl. Don't paint as if you were dueling with the girl's head; paint more in a caressing manner. In a sense you must "fall in love" with the girl you are painting. If you have ever watched a girl apply lipstick, you know that she leans forward and applies it decisively yet gently to her lips. Paint lips that same way. The red color you use should be spread delicately over the lips you have created.



I am using an old brush that has been whittled down to a point where I don't have much control over it. This prevents me from painting in a hard or brittle manner. It is true that things happen with this brush that I don't like but that is a risk I have to take.



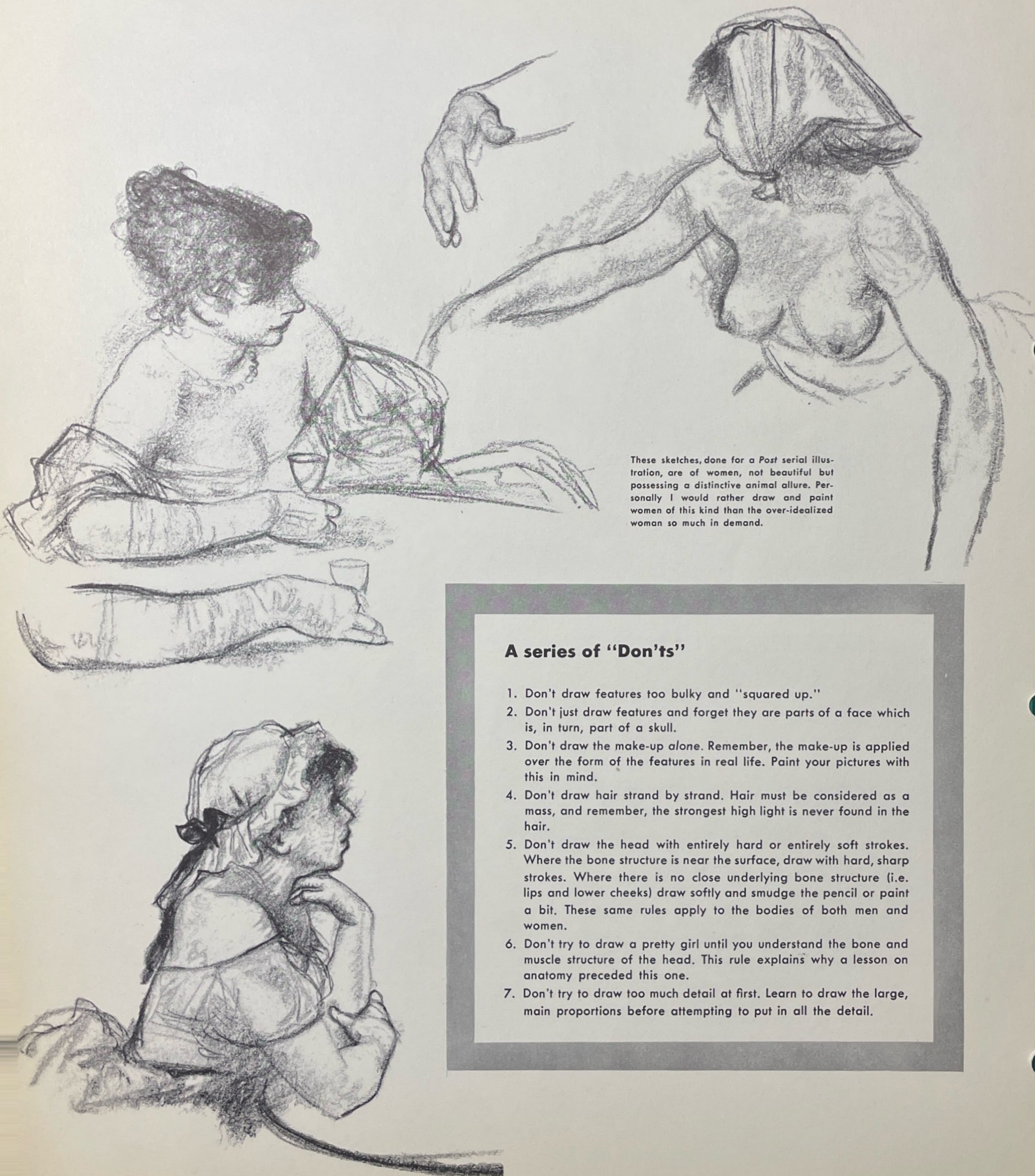
I apply casein varnish (diluted shellac will do — one part shellac to four parts of alcohol). After applying the varnish I work further into the picture. The high lights and deepest blacks are saved until last.



I believe that even the most beautiful of women are more beautiful at a slight distance. In *Gulliver's Travels*, Jonathan Swift pointed out that the closer one views female beauty the uglier it becomes. For this reason I don't attempt to paint each eyelash or each vertical crease in the lips. I like to paint beautiful women as though they were seen through a soft mist. Eyes become dark pools, the hair a soft mass. I do not care to show of what substance woman is made; I only want to paint the illusion of woman.

Pretty girls—today's men and women

Famous Artists Schools, Inc.



These sketches, done for a *Post* serial illustration, are of women, not beautiful but possessing a distinctive animal allure. Personally I would rather draw and paint women of this kind than the over-idealized woman so much in demand.

A series of "Don'ts"

1. Don't draw features too bulky and "squared up."
2. Don't just draw features and forget they are parts of a face which is, in turn, part of a skull.
3. Don't draw the make-up *alone*. Remember, the make-up is applied over the form of the features in real life. Paint your pictures with this in mind.
4. Don't draw hair strand by strand. Hair must be considered as a mass, and remember, the strongest high light is never found in the hair.
5. Don't draw the head with entirely hard or entirely soft strokes. Where the bone structure is near the surface, draw with hard, sharp strokes. Where there is no close underlying bone structure (i.e. lips and lower cheeks) draw softly and smudge the pencil or paint a bit. These same rules apply to the bodies of both men and women.
6. Don't try to draw a pretty girl until you understand the bone and muscle structure of the head. This rule explains why a lesson on anatomy preceded this one.
7. Don't try to draw too much detail at first. Learn to draw the large, main proportions before attempting to put in all the detail.



Jon Whitcomb gives you this problem

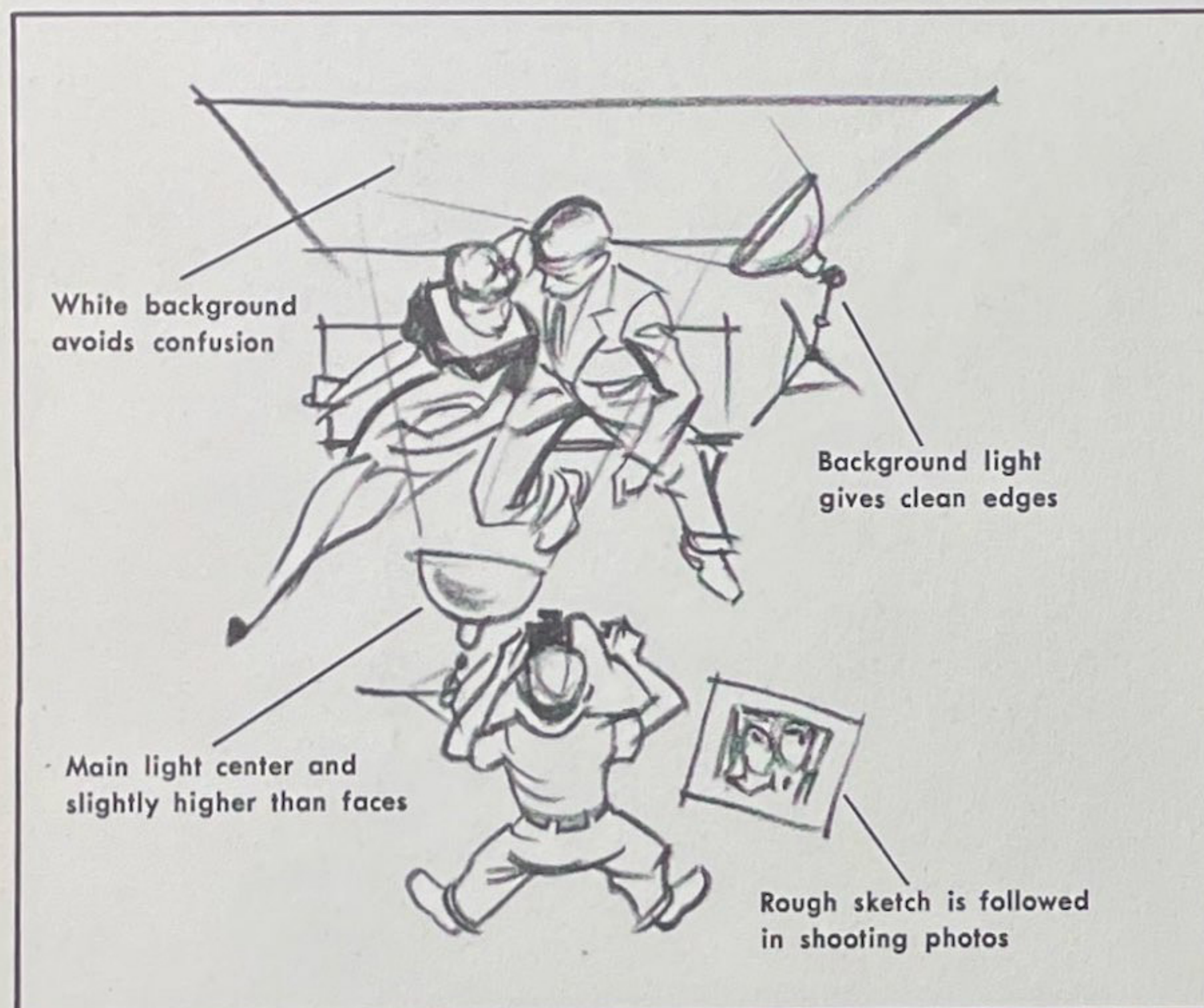
Make an illustration for a facial soap ad. Your picture should show a close-up of an attractive young couple in a romantic mood. The emphasis should be on the girl's lovely complexion.



STEP 1—Thinking Doodles. Here are three of the rough visuals tried out before deciding that the center one suited your assignment best. On a job like this I sometimes make twenty or more sketches, trying various poses and arrangements, or I might hit it on the second or third try. By keeping these sketches extremely simple, we can explore many ideas in a short time.

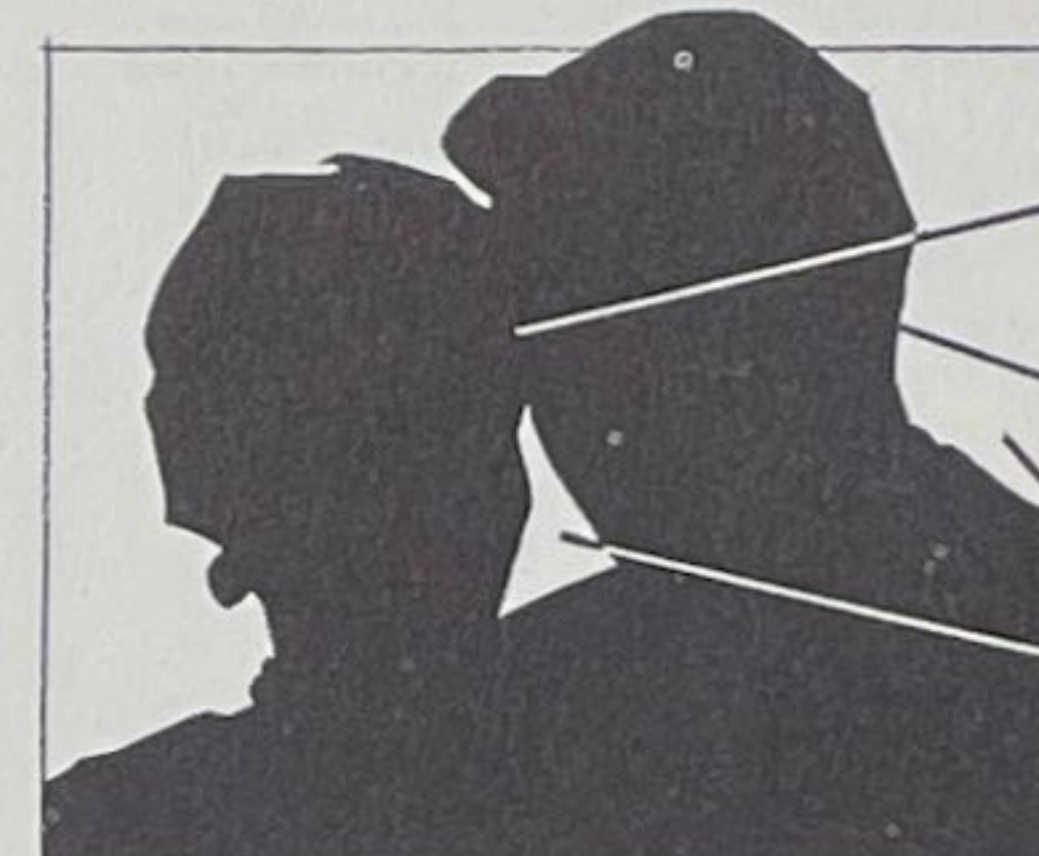


STEP 2—Rough Sketch. Here the chosen sketch is carried a bit further. The lighting is suggested and the types of models and their clothing are planned. This sketch shows we are on the right track. I will use this as a guide when taking photos.



STEP 3—Selecting Models and Shooting Photos.

Care must be taken to choose the right models for the picture. Since the girl in the drawing is to wear earrings and necklace, I had the model wear them. It is difficult to "fake" such things. Notice the simple lighting. I followed the plan of the rough sketch which keeps the shadows on the girl's face to a minimum. I took eight shots of the couple, to get slight differences in expression and position. The photo on Page 31 turned out best for the assignment. You have two prints to work with. Use the light one to study details in the shadows, the dark one for details in the light areas. Most artists find this better than working from a single normal print.



PATTERN OF SILHOUETTE SHAPES.

Overlapping unifies design and ties couple together romantically.

Plan edge of silhouette so it is interesting and descriptive.

Be sure the "negative shapes" design well.



TONAL PATTERN.

Background dark so girl's skin will appear light and creamy.

Hair quite dark.

General skin tone of man slightly darker than girl's.

General skin tone of girl very light.

Darkest black.

STEP 4—Plotting the Pattern. Before going into the finished drawing and rendering let us study the basic shapes and the tonal patterns. The over-all silhouette must be well-designed. It seems better to overlap the heads slightly as in the rough sketch rather than have a "channel" between as in the photo. By having the top edge of the picture cut into the man's head, we further emphasize the girl. In planning the pattern of tone, remember that we have the entire scale of grays from black to white at our disposal. As you carry the assignment on to completion always keep this simple pattern in mind. It is the basis for a strong clear picture.

Now you take over!

STEP 5—Working Drawing. Following the preliminary planning I have done in Steps 1 through 4, you should now do a careful working drawing on tracing paper, using the best features of the photograph on Page 31, but making changes and refinements that will improve on the photo in the manner I have demonstrated in the lesson. In this pencil drawing you should solve all problems of construction, modeling, facial expression and even shapes and structures within the hair. Do not neglect any of this planning in hopes that the rendering will somehow take care of it. Solving these things in the pencil stage will give you freedom and confidence in your rendering.

STEP 6—Finished Rendering. You are now ready to transfer your drawing onto illustration board. If you have done your working drawing carefully enough you will know just where to paint each tone and how dark to make it. Do not lose sight of the tonal pattern of Step 4 as you model the faces and add detail. Watch the hairline carefully. In some places it will blend subtly into the flesh, in other spots the edge will be sharper. As you paint the hair, vary your brush strokes to avoid any tendency to repeat forms or shapes. Keep the modeling on the girl's face simple to emphasize her "creamy" complexion.



Assignment Photographs

Pretty girls – today's men and women

Assignment Photographs



FAMOUS ARTISTS COURSE
Student Work
Lesson 13

To Study and Practice

Have fun by making sketches of pretty women and handsome men from life. Your friends and relatives will be flattered to pose for you. Draw the heads in different positions and under different lighting conditions. Make the women pretty, the men handsome, but at the same time make them retain individuality. Experiment with different mediums and vary the sizes of your drawings.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

On Pages 29 through 32, you will find material to use in preparing your lesson assignments. Take these pages out of your book for convenience in using them.

Jon Whitcomb took the photos on Pages 29, 31, and 32 for you to use since you may not have the necessary photographic equipment or models available. You will notice there are two prints of each picture. The darker one will help you see the modeling in flesh tones, and the lighter one will give you detail in the shadows. These photographs will give you a chance to prepare your assignments for this lesson with the same photographic material Mr. Whitcomb would use for one of his jobs and should prove an excellent test of what you have learned from the lesson about idealizing pretty girls and handsome men.

Turn back to Pages 6 and 12 of Lesson 13 and study in detail how Mr. Whitcomb uses photographs to create the types he wants. Compare the photographs on these pages with the drawings Mr. Whitcomb has made from them. Notice that he makes definite refinements and changes in proportions and modeling to achieve the desired result -- he does not merely copy the forms and tones of the photo.

Now let us consider the photos you have to work with.

Look at the head of the girl on Page 29 and ask yourself a number of questions. Do the shadows seem just right for a glamorized commercial head? Does the cheek bone on the light side of her face seem a bit too sharp? What changes are necessary to make the eyes most effective? Place a sheet of tracing or visualizing paper over her photograph and see what you can do to improve it.

Now, if you will look at the head of the man on Page 32, you will see that he has definite individual characteristics. His firm, lean face gives him a strong, masculine look. However, there are certain changes in proportion which would help. His nose might be lengthened and the curves of his upper lip might be reduced. Put a piece of visualizing or tracing paper over the photograph and experiment to find out what other changes or refinements would help.

ASSIGNMENT 1 - For this assignment, we want you to draw a girl's head and a man's head, using the photos on Pages 29 and 32. In drawing these heads, try to take advantage of the character of the individuals, but make the changes you feel are necessary to achieve good, commercially acceptable heads, just as Mr. Whitcomb did on Pages 6 and 12 of this lesson.

Draw these heads in pencil on visualizing or tracing paper, the same size as the photographs. If you wish you may start by placing your paper directly over the photographs, but remember always to keep in mind solid construction. Retrace the drawings as often as necessary until you are satisfied with the results.

Mount your finished tracing paper drawings on an 11 x 14-inch sheet of paper or illustration board.

Mark this -- ASSIGNMENT 1.

ASSIGNMENT 2 - On Page 30, Mr. Whitcomb has outlined an assignment for a soap advertisement. To help you focus on the main subject of this lesson, he has carried this assignment through the preliminary Steps #1 to #4. He has found this type of planning indispensable. Study this carefully. You will find the step-by-step procedure helpful in future assignments and jobs. We'll discuss these preliminary steps in detail in later lessons. Right now, we want you to find out what you have learned about drawing pretty girls and handsome men.

For your present assignment do Steps #5 and #6.

On Page 31, is the photo Mr. Whitcomb took for you to use. You may start by working directly over the photo on tracing or visualizing paper, but do not merely copy it. Make any changes and refinements you feel are necessary to produce a glamorous, appealing girl and a strong, attractive man. Your picture should express a romantic mood.

Make this picture the same size as one of these photographs on a sheet of illustration board 11 x 14 inches. Use any tonal black and white medium you wish.

Send in both your working drawing and your finished rendering.

Mark them both -- ASSIGNMENT 2.

IMPORTANT. Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the Lesson Number and Assignment. For criticism and grading, mail ASSIGNMENT 1 and ASSIGNMENT 2 to:

FAMOUS ARTISTS COURSE
Westport, Conn.